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LONDON, SATURDAY, FEBRUARY 12, 1842.

REVIEWS

A Handbook to the Public Galleries of Art, &c. in and near London. By Mrs. Jameson. In Two Parts. Murray.

THE very excellence of this book must make our review of it briefer than will suit the notions of those who measure praise by the space it occupies. It could hardly be more thoroughly executed, so as to keep the promise of its title. This announces "Catalogues of the Pictures, accompanied by Critical, Historical, and Biographical Notices, and copious Indexes to facilitate reference;" which announcement is well fulfilled. Mrs. Jameson, though known to all the world as one whose graceful and thoughtful speculations on Art cannot fail to be welcome whenever they are put forth, has not allowed herself to be seduced by this consciousness of an attentive and sympathising public at her command. Her own feelings and tendencies may be gathered by any intelligent reader that follows this catalogue—since even in such mechanical matters as the management of an index, the preferences of the writer will make themselves felt,—but Mrs. Jameson has indulged in less of dissertation than we should have thought possible: producing instead, a guide-book of singular unity, clearness, and value. Let her not sigh over her self-sacrifice: as an evidence of power, this is not the least emphatic of her many popular works.

The first volume is devoted to the National Gallery and Windsor Castle—with an Introduction, containing definitions and explanations of the terms of Art, which will enable many to exchange words for ideas. Of the able manner in which even this technical department is treated, we will give a brief example:—

"INVENTION; which, in painting, does not mean the invention of the subject, but the manner in which a given subject is conceived and represented. The painters most remarkable for richness and fertility of invention are Raphael, Albert Durer, Rubens, and Rembrandt. But a painter may also invent his subject; and if in this he displays originality, fancy, feeling, and a moral aim, he becomes, in a double sense, a creative poet. Hogarth is an instance.—Next to invention I will place that subtle quality emanating from the soul, and, like a soul, pervading the whole representation—call it character, sentiment, feeling; for no one word seems to render that of which we perceive at once the presence or the absence, though it escape definition. For not only will it be sublime, grand, graceful, pathetic, or tender, in accordance with the subject represented, but it will be essentially modified by the temperament of him who represents it. Where it is, it atones for many deficiencies; where it is not, no merits supply its place. As exemplifying the existence of this breathing, vital soul of art with the want of that technical skill to which we are now accustomed, we may look to the early artists of the Italian school. The paintings of Giotto, executed about 1300, in the church at Assisi; those of Andrea Orcagna in the Campo Santo at Pisa, and a variety of works scattered through the ancient ecclesiastical edifices at Sienna, Orvieto, Paltua, might be cited as examples, but are too far off to be available as references; and engravings, even the best, fail to transmit that spiritual and evanescent charm which is the great, and often the only, merit of these works. There is a fragment of a fresco painting by Giotto, now in the collection of Mr. Rogers, representing two heads of apostles, in which the profound truth of sentiment and devout feeling would illustrate what is meant: but the nearest instance to which I can refer the reader, as generally accessible, is the 'Crowning of the Virgin,' by Fra Giovanni Angelico, now in the Louvre. Perhaps before this sheet is printed I may be able to refer to the divine Francis as an example of this 'beauty of holiness,' in combination, however, with greater mastery over the technicalities of art than we find in earlier painters. Those who threw most mind into their

works were of course those who had most mind.—Raphael for instance: but the spirit thus infused was not always pure in quality even when it was great in degree; and the various schools of painting are not so much distinguished from each other by the tangible characteristics of style, design, colour, &c., as by the mental and moral impress on the works which proceeded from them. Compare, for instance, the prevailing sentiment of the early Bolognese school of Francia and his competers to that of the later Bolognese school of the Carracci and their followers; the latter must be pronounced *vulgar* in comparison; the word is strong, but no other would express the comparative difference between the pure intense feeling, the simplicity, the solemnity of the first, and the mannered elegance and grandeur of the last. Ludovico had indeed glimpses of that 'better part;' and the accomplished Agostino and the gifted Annibal had a thousand merits; but, compared with the heavenly aspirations of their predecessors, all here was 'of the earth, earthy.'"

These definitions are followed by a few pages of aphorisms and thoughts on painting, collected from renowned authors. These, again, will help not a few minds to the right tone in which a gallery of works of art should be entered. Nor is this a slight benefit. The million have too long presumed, that no training was required for the appreciation of Painting, Sculpture, or Music—that Nature speaks at once and directly to all—with equal force to the accomplished and the unlettered: and this presumption has fostered a superficial habit of dogmatizing, which has reflected painfully upon the creations of our artists. The admiration of him who will not learn is a crude, idealless prejudice. Hence every one preparing for his first holiday among the Angerstein Claudes, or the spiritual Cartoons, has good reason to thank Mrs. Jameson, for the brief, but pertinent *symphony*, by which she precludes the precise information contained in her hand-books.

We have had so often occasion to speak of the National Gallery, when stating wants, with the view of recommending purchases, that we may quit at once the division given up to it. Ere, however, we turn away, we would beg that the entry to the credit of our two favourite Francias may be a trifle amplified in the next edition.

The Gallery at Windsor and its history are less familiar to the public,—though the Great Western has destroyed the remoteness of the former, and Mrs. Jameson's concise and well written introduction will soon acquaint every one with the progressive steps of its foundation.—We shall extract a portion of this, as a specimen of the manner in which the authoress has generally executed her work:—

"In the reign of Henry VII., somewhere about 1499, Jan Mabuse, one of the very best painters of his time, came over to England: he painted the portraits of the king's children, now at Hampton Court; and from his hand—but not, as I presume, painted while in England—is the very remarkable picture or pictures, also at Hampton Court, representing James IV. of Scotland and his queen, Margaret; daughter of Henry VII.; and the St. Matthew now in the Queen's gallery at Buckingham Palace. The date of his death is uncertain. The first of our monarchs who attempted to form a gallery of pictures was that magnificent ruffian, Henry VIII. He was not always the hateful and remorseless tyrant he afterwards became, and in the beginning of his reign showed a disposition to cultivate and patronise both art and literature. His encouragement of painting may possibly be traced to his rivalry of Francis I., who was throughout his life the object of his fear, admiration, and jealousy. Francis had found means to attract to his court four among the greatest artists in Italy—Lionardo da Vinci, Benvenuto Cellini, Primaticcio, and Niccolò dell' Abbate. In emulation of Francis, Henry sent to invite Raphael and Primaticcio to England; and Wolsey, then his envoy at Rome, was not sparing in courteous persuasion and munificent promises; but we were not destined to be so honoured.

Raphael declined the invitation, but he painted for Henry the small picture of St. George with the Order of the Garter round his knee, which is now at St. Petersburg; and some of his scholars were prevailed upon to try their fortune among the barbarian English—'quelli bestie di quelli Inglesi,' as Torrigiano had styled us. Among other painters employed by Henry, we find the names of Luca Penni, Toto dell' Nunciata, and Girolamo da Trevigi (or Jerome de Trevisi), all mentioned by Lanzi as having attained some eminence in their own country previous to their coming here. Jerome de Trevisi came over about 1531, and remained here thirteen years, and to him the large paintings at Hampton Court of the Embarcation of Henry VIII. and the Champ de Drap d'Or are with reason attributed: he had a pension of 400 crowns from the king. Luca Penni also arrived here about 1531; he had been employed by Francis I., in conjunction with Primaticcio, to decorate the palace of Fontainebleau. Another painter much employed by Henry, and almost naturalised in England, was Lucas Cornelii, or Corneliz, to whom some of the old portraits now at Hampton Court may be ascribed. I find also in Vasari mention of two female artists, painters in miniature, Susanna Horneband, who was invited into the service of Henry VIII., and lived honourably in England to the end of her life; and Levina, daughter of Master Simon, of Bruges, who was nobly married by Henry, and much prized and honoured by Queen Mary, and after her death by Queen Elizabeth; but it is impossible to identify the works of these painters individually: most of them appear to have perished in the fire at Whitehall, or to have been lost or dispersed. Some half-obliterated paintings on the wall of a small room at Hampton Court, called the Confessionary, quite in the style of Raphael's school, existed so late as 1750: they are now quite effaced. But if Henry failed in attracting to his court the first-rate painters of Italy, he had some amends for his disappointment when he succeeded in fixing near his person that extraordinary genius Hans Holbein. The sturdy painter and the bluff monarch have in truth become so associated in the fancy, that we can seldom think of the one without a recollection of the other. Holbein was a native of Basle, in Switzerland, and born in the year 1498: he was the son of a painter, and his genius was early fostered and developed; but we are told that he led a dissipated life, and wasted in no creditable manner the money gained in his profession: we are also told that his wife was a shrew, like the wife of Albert Durer, and that her froward temper was one of the causes which drove him from his native place. Those who look upon the portraits of Holbein and his wife at Hampton Court may well doubt whether the former black-whiskered, bull-necked, resolute, almost fierce-looking personage could have had much to endure from the poor, broken-spirited, sad-visaged woman opposite to him, and may be inclined to put another construction on the story. With Albert Durer it is different: no contrast can be greater than between the coarse head of Holbein and that of Albert Durer, with his mild melancholy eyes and long fair hair. But be this as it may, there is ample evidence that Holbein was reduced to poverty, and was obliged to quit his native place to make some provision for his family. There is a picture still preserved in the Museum at Basle, painted about the time he left it, representing his wife and two children, half-length: she has a child in her lap, and one hand rests on the head of a boy who looks up sorrowfully in her face. It is many years since I saw this picture, and I may err in my recollection of attitude and detail, but I cannot forget that I never was so moved by any picture in my life as by this little bit of homely domestic tragedy: I cannot forget the anguish depicted in the countenance of the wife, nor the pathetic looks of the children. Holbein left them, and came over to England recommended by Erasmus to Sir Thomas More, then Chancellor: he was honourably received, lodged for some time in the house of that distinguished man, and painted several portraits of his family and friends. The king, on seeing these works, was struck with admiration, and immediately took the painter into his own service. He allowed him a salary of 30*l.* a-year, equal to ten times that sum in these days, and he was paid besides for each picture

which he painted. Holbein's jovial character was in accordance with Henry's taste, and he soon became a favourite. Henry's rebuke to one of his courtiers who had insulted the painter is well-known—'You have not to do with Holbein, but with me. I tell you, that of seven peasants I can make seven lords, but not one Holbein!' He visited Basle when at the height of his reputation and prosperity, but soon returned to England, and died here in 1554, having survived his royal patron about eight years. Of the numerous pictures which Holbein painted for the king but few remain. One of his best and largest pictures, representing Henry VII. and Henry VIII. and their queens, was painted on the wall of one of the chambers of the old palace of Whitehall, which was consumed by fire in 1698. Luckily a small and fine copy has been preserved, and is now at Hampton Court. In the same fire many other pictures, and some of his exquisite miniatures, were destroyed. In Charles I.'s catalogue I find only eleven works of Holbein specified. In King James's I find thirty-one pictures ascribed to him; but not more than half the number are really his. About the year 1734, Queen Caroline discovered, in an old bureau in Kensington Palace, a collection of Holbein's original drawings for the portraits of the chief personages living in the court of Henry VIII. After Holbein's death they had been sold into France, whence they were brought and presented to King Charles I. by M. de Lioncourt. Charles exchanged them with the Earl of Pembroke for the St. George, by Raphael, once in the possession of Henry VIII. Lord Pembroke gave them to Lord Arundel, and, in the opinion of Mr. Dallaway, they were purchased for the crown in 1686; then, as it appears, thrown into a drawer, where they might have rotted unknown, if the curiosity and intelligence of Queen Caroline had not brought them to light fifty years afterwards. They are eighty-nine in number, of which a few are duplicates, executed in black chalk on paper stained of a flesh colour, and most of them admirable for character and expression. Queen Caroline, who was much delighted with her discovery, ordered them to be framed and glazed; and they hung for some time in her closet at Kensington. George III. had them taken down, and carefully placed in portfolios; and they are at present deposited in her Majesty's library at Windsor. From the pictures by Holbein, remaining at Windsor and at Hampton Court, we may form some idea of his merit as a portrait-painter. The only picture from his hand in the imaginative and historical style is the 'Noli me Tangere' (Christ and Mary Magdalen in the Garden), now at Hampton Court. But this conveys a most inadequate idea of the genius of the man who could paint such a picture as the family-piece at Basle already mentioned; the head, inscribed 'Lais Corinthiaque, 1526,' in the same collection; and, above all, the exquisite 'Madonna of the Meyer Family,' now in the Dresden gallery, which is not only the finest of all his known pictures, but has been pronounced by an accomplished connoisseur the chef-d'œuvre of old German art. Speaking from my own judgment, I should say it was one of the finest pictures in the world. As a representation of 'Our Lady of Pity,' and for depth of feeling and refined contemplative tenderness of expression, it may divide suffrages with the divine Madonna Sistina of Raphael—all grace and majesty as she is! No one, I think, can justly appreciate the powers of Holbein who has not seen this picture; no one having seen it but must deeply regret the loss of those works which Holbein executed for the King's Chapel at Whitehall, and other pictures of sacred and historical subjects which he painted while in England: among which were the Joseph of Arimathea and the Raising of Lazarus, the Triumph of Riches and the Triumph of Poverty. Though always an admirer of Holbein, I never believed him capable of conceiving such a picture, so grandly simple, so divinely elevated in character, as the Madonna of the Dresden gallery, till I had looked upon it."

Mrs. Jameson raises her voice courageously against the bewildering want of order permitted in the arrangement of our royal picture galleries. Speaking of Hampton Court,—

"To what master-mind, accomplished in the knowledge of art, deep learned in the history and antiquities of our country, and enthusiastic for her honour,"

she asks, "has been intrusted a task of such high and general importance, as the distribution of the pictures in this royal palace? To whom are we to give praise for what has been done well? To whom are we to appeal against what has been done most ignorantly and carelessly, or not done at all? With proper management, this gallery, rich as it is in historical memorials, might have been made most interesting and instructive to the people, who now with vacant, weary, and perplexed looks, wander through the rooms, not knowing where to find what they seek, not knowing where to direct their attention; not knowing what relation exists between the various objects and personages represented, nor how far they might be made to illustrate each other. * * * There are in the royal collections about thirty portraits of celebrated artists,—most of them old portraits from the life, others authentic copies: what a delightful series they would form if hung together, and in chronological order!—commencing with the curious old portrait of Gian Bellini, (which now hangs under Henry VIII.'s jester,) and ending with Sir Joshua Reynolds. At present they are scattered up and down, Peter Oliver in one of the first rooms, Michael Angelo in the last: what is there to render such an order of things necessary or inevitable? and unless inevitable, how is it to be excused? Some of these propinquities are so comical, so unlooked for, that we are half inclined to suspect some covert meaning in them—some sly satire:—as where we find Louis XIV. with nymphs and satyrs on one side, and a saint on the other! or Gentz, the *dame damée* of Metternich, between two Scripture-pieces. In one room we find Pilate delivering up the Saviour, Margaret Countess of Lennox, the Death of Bayard, Peter the Great, Frederick of Prussia, and the Death of Epaminondas, all hanging together! * * * Besides the Cartoons of Raphael, and the historical pictures, we have here a collection of old Venetian portraits of wonderful beauty, by Titian, Giorgione, Tintoretto, Pordenone, and Sebastian del Piombo. I know of no gallery that in this respect can compete with Hampton Court, unless it be the Belvedere, at Vienna; where, indeed, the number and exquisite beauty of the female portraits by Titian and Palma eclipse us utterly. The present condition of some of these fine works is, however, pitiful to see; ruined by neglect, damp, dirt—and yet more by the picture-cleaners and restorers of the last century. The atrocious manner in which some exquisite pictures have been maltreated, patched, painted over, varnished, without shame and without mercy, is not to be described or believed. Many of these would be benefited by judicious and conscientious restoration."

The Second Part (or volume) from which these last sensible fragments are taken, is devoted, also, to the Dulwich Gallery,—to Barry's pictures at the Adelphi,—and to that strange little toy-shop, the Soane Museum, of which Mrs. Jameson is more enamoured than we are. What we have written is not a review, so much as a recommendation of one of the best executed works which has been turned out in these days of broken literary promises, and unperformed literary duties.

Memoirs of Extraordinary Popular Delusions.

By Charles Mackay. Vol. III.

It is much to be regretted that Mr. Mackay, instead of taking a systematic and comprehensive view of the principal philosophic delusions, has limited himself to compiling biographies of individual alchemists, astrologers, and charlatans. Few subjects combine more popular interest with scientific utility, than the history of such aberrations of the human intellect as were exhibited by the professors of the occult sciences; Mr. Mackay has felt and stated the value of investigating the delusions to which they were victims, but he has not adequately realized the results which he himself proposed:

"The study of the errors into which great minds have fallen in the pursuit of truth can never be un-instructive. As the man looks back to the days of his childhood and his youth, and recalls to his mind the strange notions and false opinions that swayed his actions at that time, that he may wonder

at them, so should society, for its edification, look back to the opinions which governed the ages fled. He is but a superficial thinker who would despise and refuse to hear of them merely because they are absurd. No man is so wise but that he may learn some wisdom from his past errors, either of thought or action, and no society has made such advances as to be capable of no improvement from the retrospect of its past folly and credulity. And not only is such a study instructive: he who reads for amusement only, will find no chapter in the annals of the human mind more amusing than this. It opens out the whole realm of fiction—the wild, the fantastic, and the wonderful, and all the immense variety of things 'that are not, and cannot be; but that have been imagined and believed.'"

We have, on many occasions, stated the importance of bearing in mind, that every delusion, at least every one which has exercised wide and enduring influence, must have been founded, not on a falsehood, but on a misapprehended truth. This aphorism is not less applicable to philosophers than to the populace; Alchymy, for instance, is in its origin, and even its name, identical with Chemistry, for the syllable *Al* is nothing more than the definite article of the Arabs. In ages and countries where intelligence was very partially diffused, where the book of Nature was closed against the multitude, those who had partially opened it, and deciphered a few incoherent passages, were regarded as miracles of knowledge by their contemporaries, and were themselves persuaded, that their acquirements were marvellous, when they compared them with surrounding ignorance. Pride, and an exaggerated conception of their own powers, were doubtless the motives that actuated the greatest number of the alchemists, but doubtless in many instances they were further stimulated by cupidity. To discover a universal medicine, and the art of transmuting the inferior metals into gold, became their passion, not only because love of life and a desire for wealth are the most influential motives to action, but also because they believed that such discoveries were within the range of minds so richly endowed as their own. Avicenna, for instance, whose history Mr. Mackay dispatches in a single page, intimates in his great work, that the successful cures he had wrought were a proof that a universal remedy for disease must be attainable.

The researches of the alchemists for the discovery of means by which transmutation might be effected, were naturally suggested by the simplest experiments in metallurgical chemistry. The amalgamation of metals, as of copper and zinc, gave a compound differing in colour, and other properties, from the elementary substances, and it is very probable that the first man who made brass believed that he had produced imperfect gold. In the last century a simple chemical discovery was supposed to have been the secret of the perpetual lamps, fabled to have been formed by the ancient magicians; the wonder puzzled all the philosophers of Italy, though it could now be explained by a schoolboy. As the story is but little known, it may be worth relating:—The Prince San Severo, of Naples, cultivated chemistry with great success, but in the imperfect state of his knowledge believed that he was making progress in magical art. In the year 1761 he exposed some human skulls to the action of different re-agents, and then to the heat of a glass furnace; from the product he obtained a substance which burned without any sensible diminution of its weight. He did not keep any exact account of his processes, nor was he able to repeat the experiment very successfully, but he believed that he had discovered the secret of the unextinguishable lamp, and resolved to reserve it as an honour for the sepulchre of his family. He had simply detected the existence of phosphorus in bones!

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The mysterious symbols in which the first cultivators of physical science involved their discoveries, tended to impose both on themselves and others. Michaelis, in his treatise on 'The Influence of Opinion on Language,' justly remarks,—

"A universal language, created by the learned, and confined to their use, would render them the exclusive possessors of science, and the people would be delivered over to their skillful impostures: this is what happened in Egypt when all discoveries were concealed beneath the shade of hieroglyphics."

He might have added, that the learned would suffer little less than the vulgar, for those who persevere in imposing upon the world, generally end by imposing upon themselves. Mr. Mackay bestows only a few lines on the history of Alchemy previous to the ninth century, when it began to be cultivated by the Arabs; but in truth the great strength of the delusion was derived from the Egyptian monks of the third century, who produced MSS. bearing the names of the most celebrated persons of antiquity, in which all the secrets of nature were professedly concealed under allegories, mystic figures, and symbolical pictures. Their titles were as whimsical as their contents, "Solomon's Keys," "The Emerald Table," "Aaron's Rod," "The Staff of Moses," "The Mirror of Hermes," &c. It was probably by one of these, or by a western forgery, in imitation of them, that Flamel was deluded:—

"In the year 1257, he bought by chance an old book for two florins, which soon became the sole study and object of his life. It was written with a steel instrument upon the bark of trees, and contained twenty-one, or as he himself always expressed it, three times seven, leaves. The writing was very elegant and in the Latin language. Each seventh leaf contained a picture and no writing. On the first of these was a serpent swallowing rods; on the second, a cross with a serpent crucified; and on the third, the representation of a desert, in the midst of which was a fountain with serpents crawling from side to side. It purported to be written by no less a personage than 'Abraham, patriarch, Jew, prince, philosopher, priest, Levite, and astrologer;' and invoked curses upon any one who should cast eyes upon it, without being a sacrificer or a scribe."

The claims of the Græco-Egyptian monks to the paternity of alchemy deserve to be investigated, for most scholars are now agreed, that the services of the Arabs to the Physical and Mathematical sciences have been overrated; and this is probable, because the discoveries of the ancient Greeks in these sciences were first revealed to Europe through the medium of the Arabic language, the study of Greek having been abandoned in western Europe after the schism between the Latin and Oriental churches.

Raymond Lully may be considered the restorer of Alchemy in western Europe, for Albertus Magnus and Pietro d'Apone must rather be regarded as sorcerers than alchemists. Every one has heard the strange story of his having been employed by our English King, Edward I., to make gold, and his having supplied that monarch with 50,000 weight of that precious metal, which he had transmuted out of quicksilver, lead and tin. This supply is said to have been coined into the first rose-nobles issued in England. Lully, himself, declares that he had effected such a transmutation, but he does not state that it was during the visit which he certainly made to the court of England. Mr. Mackay has made no effort to explain this marvellous story, which probably originated in the simple fact, that Raymond was employed to superintend the new coinage. It is to be lamented that Mr. Mackay makes no effort to separate Lully's real merits as a man of science from his pretensions as a transmuter of metals; he justly declares, that he was "the least inclined to quackery of any of the professors of alchemy,"

while the impression left by the meagre biography here given is, that he was a quack, and nothing more.

Still greater injustice is done to Roger Bacon; less than two pages of vague generalities are devoted to the account of a man who, even as an alchemist, gave an impulse which led to a great revolution in science. It was in consequence of his precepts and example that the alchemists began to connect their pursuits with medical science, and to devote less time and attention to the transmutation of metals. Bacon was the first who regularly sought the *Alchimie arcana*, that is to say, chemical remedies for disease. To the researches thus instituted, the science of medicine is indebted for many of the mineral preparations in the Pharmacopœia.

We are not satisfied with the authority on which Jacques Cœur has been placed among the alchemists. Mr. Mackay says, that he pretended to have discovered the philosopher's stone, in order to conceal his speculations. Le Clercq, who was his contemporary, says not a syllable about either his alchemy or his plunder, and Mr. Mackay shows that he had means of acquiring fortune independent of both:—

"Young Jacques became a workman in the Royal Mint of Bourges, in 1428, and behaved himself so well, and showed so much knowledge of metallurgy, that he attained rapid promotion in that establishment. He had also the good fortune to make the acquaintance of the fair Agnes Sorel, by whom he was patronized and much esteemed. Jacques had now three things in his favour—ability, perseverance, and the countenance of the King's mistress. Many a man succeeds with but one of these to help him forward: and it would have been strange indeed, if Jacques Cœur, who had them all, should have languished in obscurity. While still a young man he was made Master of the Mint, in which he had been a journeyman, and installed at the same time into the vacant office of Grand Treasurer of the royal household."

Nor is that the only error made in the life of this celebrated financier, to whom Charles VII. was more deeply indebted for the recovery of his kingdom from the English than to any of his warriors. Mr. Mackay has omitted to mention that the charges on which he was convicted by the Royal Court of Paris were, his having illegally had mercantile transactions with the Saracens, and his having intrigued with the Dauphin, afterwards Louis XI. He is wrong in stating that Jacques was sentenced to banishment; he was compelled to make the *amende honorable*, and then thrown into prison, from whence he escaped by means of a friend. It is erroneously stated, that Charles IX. showed him favour, and restored him part of his property; Le Clercq distinctly states, that all Cœur's possessions in France were confiscated, and the spoil divided among the avaricious courtiers. Finally, he died, not in Cyprus, but in Rome, and the second fortune he is said to have acquired is purely imaginary. These mistakes are inexcusable, for there is an elaborate account of Cœur's life in the thirty-fourth volume of the *Memoirs of the Académie des Belles Lettres*, by M. Bonamy, in which the idle legends respecting his renewed wealth are refuted from authentic documents.

Mr. Mackay treats Paracelsus as a mere charlatan. We should have thought that the late Dr. Cumin had effectually refuted the calumnies heaped on the memory of this extraordinary man by Erastus and his followers. His formidable name, Aureolus Theophrastus Bombastus Paracelsus, appears, indeed, very like *primâ facie* evidence of quackery, and his boundless arrogance affords some ground for the imputation. The following is almost an unparalleled instance of professional assumption:—

"In the year 1526, he was chosen Professor of

Physics and Natural Philosophy in the University of Basle, where his lectures attracted vast numbers of students. He denounced the writings of all former physicians as tending to mislead; and publicly burned the works of Galen and Avicenna, as quacks and impostors. He exclaimed, in presence of the admiring and half-bewildered crowd, who assembled to witness the ceremony, that there was more knowledge in his shoestrings than in the writings of these physicians. Continuing in the same strain, he said all the universities in the world were full of ignorant quacks; but that he, Paracelsus, overflowed with wisdom. 'You will all follow my new system,' said he, with furious gesticulations, 'Avicenna, Galen, Rhazis, Montagnana, Memé—you will all follow me, ye professors of Paris, Montpellier, Germany, Cologne, and Vienna! and all ye that dwell on the Rhine and the Danube—ye that inhabit the isles of the sea; and ye also, Italians, Dalmatians, Athenians, Arabians, Jews—ye will all follow my doctrines, for I am the monarch of medicine!'"

Some doubt has been thrown on the burning of the ancients, but it is quite consistent with the assertion of superiority which Paracelsus makes in one of his prefaces:—

"I would have you to understand, that the meanest hair on my head knows more than all your writers put together; the very buckles of my shoes are more learned than your Galen and Avicenna,—and my beard has more experience than all your academics; nor is the hour far distant when I shall see the swine pulling your favourites through the mud."

But with all these vanities, Paracelsus deserved well of humanity; he was the first modern physician who discarded authority, and professed to found all knowledge on experience, and the exact observation of nature; "if he failed," says Dr. Cumin, "in establishing any solid structure of his own, he profited posterity in the next degree, by overthrowing those antiquated fabrics which only tend to perpetuate delusion."

In the life of Dr. Dee, Mr. Mackay has adopted, what we deem the mistaken theory, that Dee was the dupe of Kelly in his supposed intercourse with spirits, and a deceiver in his pretensions to transmutation. The error has arisen from Mr. Mackay's want of a systematic plan; had he traced the historical progress of the delusion, he would have seen that Dee belonged to a new school of alchemy, and was, in fact, the herald of the Rosi-crucian philosophy. He was not an isolated believer in the spiritual agencies supposed to reside in various forms of organic matter; it was the universal belief of Christendom, from the age of the Tudors to the close of that of the Stuarts. Dee's account of his magic mirror is thus given by Mr. Mackay:—

"He relates that, one day in November 1582, while he was engaged in fervent prayer, the window of his museum looking towards the west suddenly glowed with a dazzling light, in the midst of which, in all his glory, stood the great angel Uriel. Awe and wonder rendered him speechless; but the angel smiling graciously upon him, gave him a crystal, of a convex form, and told him that, whenever he wished to hold converse with the beings of another sphere, he had only to gaze intently upon it, and they would appear in the crystal and unveil to him all the secrets of futurity." This saying, the angel disappeared. Dee found from experience of the crystal that it was necessary that all the faculties of the soul should be concentrated upon it, otherwise the spirits did not appear. He also found that he could never recollect the conversations he had with

"The 'crystal' alluded to appears to have been a black stone, or piece of polished coal. The following account of it is given in the Supplement to Granger's 'Biographical History.'—'The black stone into which Dee used to call his spirits was in the collection of the Earls of Peterborough, from whence it came to Lady Elizabeth Germaine. It was next the property of the late Duke of Argyll, and is now Mr. Walpole's. It appears upon examination to be nothing more than a polished piece of cannel coal; but this is what Butler means when he says,

'Kelly did all his feats upon
The devil's looking-glass—a stone.'"

the angels. He therefore determined to communicate the secret to another person, who might converse with the spirits while he (Dee) sat in another part of the room, and took down in writing the revelations which they made."

In fact, Dee's apparatus was very similar to the fluid mirror of ink with which the Egyptian conjuror puzzled so many of our countrymen at Cairo, and almost persuaded Lord Lindsay of the reality of his pretensions. It would lead us too far away from Mr. Mackay's book to attempt forming an estimate of Dee's real pretensions, and for the same reason we shall pass over his brief notices of the Rosi-crucians.

In its last phase, alchemy degenerated into sheer imposture. Counts St. Germain and Cagliostro were nothing better than impudent quacks. But Mr. Mackay ought to have shown that, previous to this change in the delusion, the physical science of chemistry had been disengaged from the delusions of alchemy by persons who still retained much of the absurd creed of the Rosi-crucians. In fact, it is to Kircher, Glauber, and Erastus that we must attribute the honour of extricating chemistry from the chaos under which it was buried, and preparing it for the brilliant destiny which it has achieved in our own day.

Mr. Mackay is not quite justified in declaring that the pursuit of alchemy is now totally abandoned; it is too intimately connected with researches into the primitive formation of metals, the laws which regulate their production and the circumstances which contribute to their increase and perfection. In the course of experiments instituted to discover the metallic bases, phenomena have appeared which have inspired some chemists, at least for a time, with hopes similar to those by which the alchemists were deluded; and Schrieder, in his recent history of alchemy, seems disposed to believe that the art of transmuting metals should not be set down among philosophical impossibilities.

No delusions, philosophic or popular, better merit investigation than those connected with the prediction of future events. From the days when a prophetess declared that "the stars in their courses fought against Sisera," to the present hour, attempts to dive into the secrets of futurity have misled both the ignorant and the learned. To this subject, so vast and so varied, Mr. Mackay gives thirty-six pages, and no more; a fact which precludes the necessity of farther comment.

The delusions of the Magnetizers conclude the volume; one of the most remarkable of these was the Marquis de Puységur, a man of great simplicity and benevolence, raised, by his wealth, above all suspicion of imposture:—

"In all the neighbourhood, and indeed within a circumference of twenty miles, he was looked upon as endowed with a power almost Divine. His great discovery, as he called it, was made by chance. One day he had magnetised his gardener; and observing him to fall into a deep sleep, it occurred to him that he would address a question to him, as he would have done to a natural somnambulist. He did so, and the man replied with much clearness and precision. M. de Puységur was agreeably surprised: he continued his experiments, and found that in this state of magnetic somnambulism, the soul of the sleeper was enlarged, and brought into more intimate communion with all nature, and more especially with him, M. de Puységur. He found that all further manipulations were unnecessary; that, without speaking or making any sign, he could convey his will to the patient; that he could, in fact, converse with him, soul to soul, without the employment of any physical operation whatever! Simultaneously with this marvellous discovery he made another, which reflects equal credit upon his understanding. Like Valentine Greatraks, he found it hard work to magnetise all that came—that he had not even time to take the repose and relaxation which were neces-

sary for his health. In this emergency he hit upon a clever expedient. He had heard Mesmer say that he could magnetise bits of wood—why should he not be able to magnetise a whole tree? It was no sooner thought than done. There was a large elm on the village green at Busancy, under which the peasant girls used to dance on festive occasions, and the old men to sit, drinking their *vin du pays* on the fine summer evenings. M. de Puységur proceeded to this tree and magnetised it, by first touching it with his hands and then retiring a few steps from it; all the while directing streams of the magnetic fluid from the branches toward the trunk, and from the trunk toward the root. This done, he caused circular seats to be erected round it, and cords suspended from it in all directions. When the patients had seated themselves, they twisted the cords round the diseased parts of their bodies, and held one another firmly by their thumbs to form a direct channel of communication for the passage of the fluid."

Since the death of the Marquis, his disciples have several times made vigorous efforts to revive his delusion; and Mr. Mackay gives a very fair analysis of the French Commissioners' report on the subject, and of the experiments more recently made in London. These are, however, already familiar to our readers, and we need only say, that Mr. Mackay attributes the apparent success of the Magnetizers, in some of their experiments, to the influence of imagination.

We cannot conclude without expressing our dissatisfaction at the want of system in this history of the delusions connected with the occult sciences. Mr. Mackay had selected a subject, fertile in its illustrations of the progress of the human mind—of its strength as well as its weakness; but, instead of forming a comprehensive plan, he has frittered away his subject in brief biographical notices, which scarcely possess more interest, and rarely afford more information, than so many extracts from an ordinary encyclopædia.

Letters and Notes on the Manners, Customs, and Condition of the North American Indians. By George Catlin. Vol. II.

We gave Mr. Catlin's first volume a warm and worthy reception, and have had, therefore, the less scruple in permitting the second to remain awhile on our shelves. Mr. Catlin, however, is a favourite with us. His matter is good, and his manner thoroughly national; he *Boswellizes* savage life almost as accurately as he paints it; and we intend, therefore, to take another trip with him into the wild woods and over the vast prairies. What would his subjects say, could they know how he has here displayed them, at full length, in print? For the most part they were marvellously well content with his portraits in oils; and we have not forgotten the touching anecdote of the chief who appeared at the painter's tent, offering six horses, and we know not what treasures besides, in return for the picture of his dead daughter—the Flower of her tribe! On one occasion, however, the parties painted became as irascible and unreasonable as good Queen Bess, of "no shadow" memory.

"I painted the portrait of a celebrated warrior of the Sioux, by the name of Mah-to-chee-ga (the little bear), who was unfortunately slain in a few moments after the picture was done, by one of his own tribe; and which was very near costing me my life for having painted a side view of his face, leaving one half of it out of the picture, which had been the cause of the affray; and supposed by the whole tribe to have been intentionally left out by me, as 'good for nothing.' This was the last picture that I painted amongst the Sioux, and the last, undoubtedly, that I ever shall paint in that place. So tremendous and so alarming was the excitement about it, that my brushes were instantly put away, and I embarked the next day on the steamer for the sources of the Missouri, and was glad to get underweigh. The man who slew this noble warrior was a troublesome fellow

of the same tribe, by the name of Shon-ka (the dog). A 'hue and cry' has been on his track for several months; and my life having been repeatedly threatened during my absence up the river, I shall defer telling the whole of this most extraordinary affair, until I see that my own scalp is safe, and I am successfully out of the country."

As we are under no like apprehensions, we may as well tell the story at once.

"That unlucky business, taken altogether, has been the greatest piece of *medicine* (mystery), and created the greatest excitement amongst the Sioux, of anything that has happened since I came into the country. * * * To these people, the operations of my brush were entirely new and unaccountable, and excited amongst them the greatest curiosity imaginable. Every thing else (even the steam-boat) was abandoned for the pleasure of crowding into my painting-room, and witnessing the result of each fellow's success, as he came out from under the operation of my brush. They had been at first much afraid of the consequences that might flow from so strange and unaccountable an operation; but having been made to understand my views, they began to look upon it as a great honour. * * * Those whom I had painted, though evidently somewhat alarmed, were unwilling to acknowledge it, and those whom I had not painted, unwilling to be outdone in courage, allowed me the privilege; braving and defying the danger that they were evidently more or less in dread of. * * * I had in progress at this time a portrait of Mah-to-chee-ga (little bear), of the On-ca-pa band, a noble fine fellow, who was sitting before me as I was painting. I was painting almost a profile view of his face, throwing a part of it into shadow, and had it nearly finished, when an Indian by the name of Shon-ka (the dog), chief of the Caz-a-zshe-ta band, entered the wigwam in a sullen mood, and seated himself on the floor in front of my sitter, where he could have a full view of the picture in its operation. After sitting a while with his arms folded, and his lips stiffly arched with contempt, he sneeringly spoke thus:—'Mah-to-chee-ga is but half a man.' Dead silence ensued for a moment, and nought was in motion save the eyes of the chiefs, who were seated around the room, and darting their glances about upon each other in listless anxiety to hear the sequel that was to follow! During this interval, the eyes of Mah-to-chee-ga had not moved—his lips became slightly curved, and he pleasantly asked, in low and steady accent, 'Who says that?' 'Shon-ka says it,' was the reply; 'and Shon-ka can prove it.' At this the eyes of Mah-to-chee-ga, which had not yet moved, began steadily to turn, and slow as if upon pivots, and when they were rolled out of their sockets till they had fixed upon the object of their contempt; his dark and jutting brows were shoving down in trembling contention, with the blazing rays that were actually burning with contempt, the object that was before them. 'Why does Shon-ka say it?' 'Ask We-chash-a-wa-kon (the painter), he can tell you; he knows you are but half a man—he has painted but one half of your face, and knows the other half is good for nothing!' 'Let the painter say it, and I will believe it; but when the Dog says it let him prove it.' 'Shon-ka said it, and Shon-ka can prove it; if Mah-to-chee-ga be a man, and wants to be honoured by the white men, let him not be ashamed; but let him do as Shon-ka has done, give the white man a horse, and then let him see the whole of your face without being ashamed.'"

The Dog now rose suddenly and departed; and as soon as the sitting was over, the Little Bear retired to his lodge, charged his gun, and sought in humble supplication to the Great Spirit for aid and protection.

"The Dog's voice, at this moment, was heard, and recognized at the door of Mah-to-chee-ga's lodge:—'If Mah-to-chee-ga be a whole man, let him come out and prove it; it is Shon-ka that calls him!' His wife screamed; but it was too late. The gun was in his hand, and he sprang out of the door—both drew and simultaneously fired! The Dog fled uninjured; but the Little Bear lay weltering in his blood (strange to say!) with all that side of his face entirely shot away, which had been left out of the picture; and, according to the prediction of the Dog, 'good for nothing.' * * * In one minute, a thousand guns and bows

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were seized! A thousand thrilling yells were raised; and many were the fierce and darting warriors who rallied round the Dog for his protection—he fled amidst a shower of bullets and arrows; but his braves were about him! The blood of the One-pa-pas was roused, and the indignant braves of that gallant band rushed forth from all quarters, and, swift upon their heels, were hot for vengeance! On the plain, and in full view of us, for some time, the whizzing arrows flew, and so did bullets, until the Dog and his brave followers were lost in distance on the prairie! In this rencontre, the Dog had his left arm broken; but succeeded, at length, in making his escape. On the next day after this affair took place, the Little Bear died of his wound, and was buried amidst the most pitiful and heart-rending cries of his distracted wife, whose grief was insupportable at the thought of having been herself the immediate and innocent cause of his death, by depriving him of his supposed protection. This marvellous and fatal transaction was soon talked through the village, and the eyes of all this superstitious multitude were fixed upon me as the cause of the calamity. * * Many of them looked to me at once as the author of all these disasters, considering I knew that one half of the man's face was *good for nothing*, or that I would not have left it out of the picture, and that I must therefore have foreknown the evils that were to flow from the omission; they consequently resolved that I was a dangerous man, and should suffer for my temerity in case the Dog could not be found."

Wild work this Art in the wilderness, and its consequences hard to be endured by even the most resolute lover of adventure! But the danger is not without its compensations; for instance, to the poet (which every painter is, or should be), such a haunted scene as—

"The 'Black Bird's Grave.' This is a celebrated point on the Missouri, and a sort of telegraphic place, which all the travellers in these realms, both white and red, are in the habit of visiting: the one to pay respect to the bones of one of their distinguished leaders; and the others, to indulge their eyes on the lovely landscape that spreads out to an almost illimitable extent in every direction about it. This elevated bluff, which may be distinguished for several leagues in distance, has received the name of the 'Black Bird's Grave,' from the fact, that a famous chief of the O-ma-haws, by the name of the Black Bird, was buried on its top, at his own peculiar request; over whose grave a cedar post was erected by his tribe some thirty years ago, which is still standing. The O-ma-haw village was about sixty miles above this place; and this very noted chief, who had been on a visit to Washington City, in company with the Indian agent, died of the small-pox, near this spot, on his return home. And, whilst dying, enjoined on his warriors who were about him, this singular request, which was literally complied with. He requested them to take his body down the river to this his favourite haunt, and on the pinnacle of this towering bluff, to bury him on the back of his favourite war-horse, which was to be buried alive, under him, from whence he could see, as he said, 'the Frenchmen passing up and down the river in their boats.' He owned, amongst many horses, a noble white steed that was led to the top of the grass-covered hill; and, with great pomp and ceremony, in presence of the whole nation, and several of the Fur Traders and the Indian agent, he was placed astride of his horse's back, with his bow in his hand, and his shield and quiver slung—with his pipe and his *medicine-bag*—with his supply of dried meat, and his tobacco-pouch replenished to last him through his journey to the 'beautiful hunting grounds of the shades of his fathers'—with his flint and steel, and his tinder, to light his pipes by the way. The scalp that he had taken from his enemies' heads, could be trophies for nobody else, and were hung to the bridle of his horse—he was in full dress and fully equipped; and on his head waved, to the last moment, his beautiful head-dress of the war-eagle's plumes. In this plight, and the last funeral honours having been performed by the *medicine-men*, every warrior of his band painted the palm and fingers of his right hand with vermilion; which was stamped, and perfectly impressed on the milk-white sides of his devoted horse. This all done, *tubs* were brought and placed around the feet and

legs of the horse, and gradually laid up to its sides; and at last, over the back and head of the unsuspecting animal, and last of all, over the head and even the eagle plumes of its valiant rider, where all together have smouldered and remained undisturbed to the present day. This mound, which is covered with a green turf, and spotted with wild flowers, with its cedar post in its centre, can easily be seen at the distance of fifteen miles, by the *voyageur*, and forms for him a familiar and useful land-mark."

The Sioux are not the only "ugly customers" that waylay the artist on the Upper Missouri.

"We met immense numbers of buffaloes in the early part of our voyage, and used to land our canoe almost every hour in the day; and oftentimes all together approach, the unsuspecting herds, through some deep and hidden ravine within a few rods of them, and at the word 'pull trigger,' each of us bring down our victim. In one instance, near the mouth of White River, we met the most immense herd crossing the Missouri River—and from an imprudence got our boat into imminent danger amongst them, from which we were highly delighted to make our escape. It was in the midst of the 'running season,' and we had heard the 'roaring' (as it is called) of the herd, when we were several miles from them. When we came in sight, we were actually terrified at the immense numbers that were streaming down the green hills on one side of the river, and galloping up and over the bluffs on the other. The river was filled, and in parts blackened, with their heads and horns, as they were swimming about, following up their objects, and making desperate battle whilst they were swimming. I deemed it imprudent for our canoe to be dodging amongst them, and ran it ashore for a few hours, where we laid, waiting for the opportunity of seeing the river clear; but we waited in vain. Their numbers, however, got somewhat diminished at last, and we pushed off, and successfully made our way amongst them. From the immense numbers that had passed the river at that place, they had torn down the prairie bank of fifteen feet in height, so as to form a sort of road or landing-place, where they all in succession clambered up. Many in their turmoil had been wafted below this landing, and unable to regain it against the swiftness of the current, had fastened themselves along in crowds, hugging close to the high bank under which they were standing. As we were drifting by these, and supposing ourselves out of danger, I drew up my rifle and shot one of them in the head, which tumbled into the water, and brought with him a hundred others, which plunged in, and in a moment were swimming about our canoe, and placing it in great danger. No attack was made upon us, and in the confusion the poor beasts knew not, perhaps, the enemy that was amongst them; but we were liable to be sunk by them, as they were furiously hooking and climbing on to each other. I rose in my canoe, and by my gestures and hallooing, kept them from coming in contact with us, until we were out of their reach. This was one of the instances that I formerly spoke of, where thousands and tens of thousands of these animals congregate in the *running season*, and move about from East and West, or wherever accident or circumstances may lead them. In this grand crusade, no one can know the numbers that may have made the ford within a few days; nor in their blinded fury in such scenes, would feeble man be much respected. During the remainder of that day we paddled onward, and passed many of their carcasses floating on the current, or lodged on the heads of islands and sand-bars. And, in the vicinity of, and not far below the grand turmoil, we passed several that were mired in the quicksand near the shores; some were standing fast and half immersed; whilst others were nearly out of sight, and gasping for the last breath; others were standing with all legs fast, and one half of their bodies above the water, and their heads sunk under it, where they had evidently remained several days; and flocks of ravens and crows were covering their backs, and picking the flesh from their dead bodies."

If we get upon the prairies, the amount of peril to be braved does not diminish. There are fires, as every reader of Mr. Cooper's novels knows,—

"Where the grass is seven or eight feet high, as is

often the case for many miles together, on the Missouri bottoms; and the flames are driven forward by the hurricanes, which often sweep over the vast prairies of this denuded country. There are many of these meadows on the Missouri, the Platte, and the Arkansas, of many miles in breadth, which are perfectly level, with a waving grass, so high, that we are obliged to stand erect in our stirrups, in order to look over its waving tops, as we are riding through it. The fire in these, before such a wind, travels at an immense and frightful rate, and often destroys, on their fleetest horses, parties of Indians, who are so unlucky as to be overtaken by it; not that it travels as fast as a horse at full speed, but that the high grass is filled with wild pea-vines and other impediments, which render it necessary for the rider to guide his horse in the zig-zag paths of the deer and buffaloes, retarding his progress, until he is overtaken by the dense column of smoke that is swept before the fire—alarming the horse, which stops and stands terrified and immovable, till the burning grass which is wafted in the wind, falls about him, kindling up in a moment a thousand new fires."

On the other hand, the subjects in the neighbourhood of Fort Leavenworth, whence this glowing passage is dated, were so good, as to make any adventurous artist willing to risk a roasting. The Konzas "make up" capitolary for a picture, by shaving the head, in which *monkish* custom they are joined by the Osages, the Pawnees, the Sacs, the Ioways, and the Foxes,—all other Indians taking a pride in length of hair. If we push on into the Arkansas territory with Mr. Catlin, we shall come upon another mode far more barbarous and less becoming than the tuft of deer's hair, with which the Konza replaces nature's love-locks;—the Osages, for biggin, give the heads of the new-born babe a board, (the Flat Heads of the Rocky Mountains use *two*), and by such unnatural squeezing impart an oddity of form, which is accepted as a mark of caste. What a treasure, at all events, for the phrenologists! Some of the chiefs, despite this manner of treating the infant skull, are among the finest men of their race. The Black Dog—a better bred gentleman than his name imports—is seven feet high; and the Big Crow, the Man of the Bed, and He who is not afraid,—three braves, such close friends that they must needs be painted on the same canvas,—seem by their portraits to be almost as tall. One of them, we note, is painted in profile;—a more sensible subject than a Sioux; otherwise Mr. Catlin might well have stood in awe of the tender mercies of such a giant!

Many pages and many plates are devoted to the Indian's method of getting possession of his horse, and taming it; but the *lasso* and its uses are sufficiently familiar to our readers to require no further notice.

Mr. Catlin's letters from Texas give a most discouraging picture of the country and the climate.

"From the Camanchee village to this place, the country has been entirely prairie; and most of the way high and dry ground, without water, for which we sometimes suffered very much. From day to day we have dragged along, exposed to the hot and burning rays of the sun, without a cloud to relieve its intensity, or a bush to shade us, or anything to cast a shadow, except the bodies of our horses. The grass for a great part of the way was very much dried up, scarcely affording a bite for our horses; and sometimes for the distance of many miles, the only water we could find, was in stagnant pools, lying on the highest ground, in which the buffaloes have been lying and wallowing like hogs in a mud-puddle. We frequently came to these dirty lavers, from which we drove the herds of wallowing buffaloes, and into which our poor and almost dying horses irresistibly ran and plunged their noses, sucking up the dirty and poisonous draught, until, in some instances, they fell dead in their tracks—the men also (and oftentimes amongst the number the writer of these lines) sprang from their horses, and laded up and drank to

other things, laid upon the raft, I took Charley to the bank and drove him in and across, where he soon reached the opposite shore, and went to feeding on the bank. Next was to come the 'great white medicine,' and with him saddle, bridle, saddle-bags, sketch-book, gun and pistols, coffee and coffee-pot, powder, and his clothes, all of which were placed upon the raft, and the raft pushed into the stream, and the 'medicine man' swimming behind it, and pushing it along before him, until it reached the opposite shore, at least half a mile below! From this his things were carried to the top of the bank, and in a little time Charley was caught, and dressed, and straddled, and on the way again. These are a few of the incidents of that journey of 500 miles, which I performed entirely alone, and which at last brought me out at Boonville, on the western bank of the Missouri."

This is a convenient point at which to take leave of Mr. Catlin; but we shall probably have another ramble with him ere we finally hand over his work to "the discerning public."

The Star in the East. By the Rev. George Oliver. *A Brief History of the Witham Lodge.* By the same. *An Oration delivered to the Brethren of the Shakespeare Lodge.* By James Sharp, W.M.

THESE are Masonic publications, having the common design to magnify Freemasonry, and identify that system with the sublimities of philosophy and religion. The literature of the Masons being necessarily mystic, and all their positions and assertions accordingly wrapt in the veil of a vague and figurative diction, it is impossible to come to close logical quarters with their writers and orators. It is as hopeless a task to grapple with the florid and fantastic flights of Messrs. Oliver and Sharp as to embrace a cloud, or arrest a meteoric star. If mere mystery be a valid title to belief, these authors will make many proselytes. They are also distinguished by an intrepidity of statement, which must also advance their cause considerably with a more numerous than choice class of understandings. There are persons, however, who will be apt to question, whether the Christian religion is not made somewhat too free with in the works before us. We make no objection to the assertion, that Freemasonry is the "Alma Mater of Literature," or that it forms a perfect body of the sciences,—“that there is no science that Masonry cannot embellish—no art which she has not dignified by her moral grandeur—no literary theme too elevated for her illustration, or too vast for her comprehension.” Let this pass, with a long procession of equally gorgeous encomiums and self-laudations, but we are constrained to take exceptions to the theological extravagances of these tracts, considering them very questionable in point of taste, and better calculated to lower Christianity than to exalt the Masonic institution. We are gravely assured by the Rev. Mr. Oliver, that "Freemasonry was revealed by God himself to the first man!" Mr. Oliver may be a profound divine, yet we hesitate to give our adhesion to this daring proposition upon his authority. We recollect a work upon tithes, published some years since, in which the origin of that branch of ecclesiastical finance was ascribed "to an unrecorded revelation made to Adam!" This is a fit pendant for the Oliverian account of the birth of Masonry. The treatise on tithes referred to, suggested a knotty question, "To what priest or parson did Adam pay his tithes?" In like manner we may fairly ask, if Adam was a Freemason, what was the number of the lodge? The process of ratiocination by which the author arrives at this "bold assertion," for such he admits it to be, is as follows:—

"Placed in the garden of Eden, Adam would certainly be made acquainted with the nature of his tenure, and taught, with the worship of his Maker, that simple science of morals which is now termed Freemasonry."

The first stone of the edifice being thus laid, the Oliverian theory is easily built up:—

"Freemasonry was revealed by God himself to the first man. But a wise and good being would reveal nothing but what had a tendency to encourage the practice of those precepts, which were given to preserve the newly created man in the strict line of moral duty; therefore masonry must be closely interwoven with the practice of religion."

However, upon this subject Mr. Oliver is not exactly in unison with the authorities he cites, nor are his authorities in unison one with another. He "does not presume to say, that Masonry is exclusively Christian," but the Rev. Jethro Inwood confidently asserts, that "Masonry is dedicated only to the Gospel;" while a more ancient authority observes:

"But though in ancient times Masons were charged in every country to be of the religion of that country or nation, whatever it was, yet it is now thought more expedient only to oblige them to that religion in which all men agree, leaving their particular opinions to themselves."

We cite the following statements, which we find scattered through Mr. Oliver's book, as curiosities of religio-masonic literature:—

"Enoch was a very assiduous mason." Then at page 68 we read, "Noah was the next practical mason we read of in scripture, or who is noticed in our lectures. He did not change the principles of masonry, but rather improved them by adding another degree which bears a direct relation to the Christian faith; for the covenant was renewed with him for ever; and the precepts which he inculcated were the very same which the Apostles of Jesus Christ enjoined on the converts to Christianity when applied to for a decision respecting ceremonial observances. From this circumstance, the professors of our science were distinguished by the significant appellation of Noahidae."

Mr. Oliver informs us further, that "the whole Jewish Ritual was but the perfection of Freemasonry;" and he adds, "The sublime mark or token of Ezekiel, which was impressed on the foreheads of the Jewish masons to preserve them amidst the threatened destruction, was doubtless that significant emblem which we now call the masonic LEVEL."

Again we are assured—"The reign of Solomon was a perfect era in masonry: and why was it so glorious? Because of the indissoluble union which our order conveyed to his subjects, and their invincible attachment to his person and government, as king and grandmaster; which causes his reign to be referred to as the most stupendous specimen of peace and happiness under a monarch, feared for his love of justice, beloved for his munificence, and respected for his piety and virtue."

Mr. Sharp treads courageously in the steps of the reverend writer, from whom we have taken the foregoing excerpts. Mr. Sharp (whose title-page announces him an orator), has the nerve to declare that "Masonry was propagated far and wide by Nimrod, who doubtless was well versed in all the mysteries of the craft." Mr. Sharp doubts nothing, and he is right, for there is nothing so sublime theories so much as doubting. Our orator finds Masonry in every passage of the Bible. The following extract will show how ingeniously he presses texts into the Masonic service:—"Of the vast extent of a Freemasons' Lodge, we may form some conception from that passage of Sacred Writ in which Zophar is described as addressing the Patriarch Job, in the following emphatic terms:—'It is as high as Heaven, deeper than Hell; the measure thereof is longer than the earth, and broader than the sea.' From this high authority, therefore, we are led to the conclusion, that no mind can adequately comprehend the limits of a Lodge." That the book of Job is high authority we acknowledge, but before we admit the words of Zophar to be authority on the subject of masonry, Mr. Sharp must prove that masonry was the subject of the sublime conversation in which those words were uttered. Without this, no puerility can be greater than the application given by our orator to the sacred passage.

Mr. Sharp does not assert, that St. John the Baptist was a Freemason, for which we commend his forbearance; he goes, however, the length of affirming that the Baptist was—"the great parallel of Masonry!"—the meaning of which position we leave to the sagacious reader to discover.

There is an absurd abuse of language in designating Freemasonry "a science." The Jewish Ritual, to which it is alleged to be so like, might just as properly be so named. We may also remark here, that the mysteries of Masonry differ essentially both from the mysteries of science and the mysteries of religion. The secrets of science are not truths that philosophers lock up in their breasts from the rest of mankind, like a receipt for making powders, or

painting on glass. The hidden things of science are hid from scientific men themselves, from the initiated as much as from the uninitiated. The dark things of religion, in like manner, are revealed as little to priests as to laymen. Their obscurity results from a divine intention; and the soundest theology has ever held, that had more light been necessary to the state of man, more would have been issued from the celestial fountain. The masonic secrecy is a concealment by masons of something that masons might reveal, if they pleased, and by the revelation of which, they declare that the world would be largely benefited. "Whilst the Mason," says Mr. Sharp, "is striving to resemble the jewels that adorn his outward frame, his Lodge will continue to be surrounded by that impenetrable secrecy which guards not merely nominal mysteries, but treasures of countless value. To enforce the concealment and monopoly of these treasures, it seems not a little inconsistent to invoke the spirit of christian charity. Assuming that Freemasons have any valuable truth to hide, their secret system certainly derives no sort of countenance from the religion of the New Testament. If there is no truth of value in their crypts, their mysticism is mere affectation, and Mr. Sharp does well to refer to the secrecy of the Pagan rites, as a precedent for the shroud in which they envelope their lodges."

Mr. Oliver is fully aware how much the secret character of Masonry tends to damage the institution in public opinion. We cannot say that his apology for this feature of the system has much weight:—

"The great characteristic of freemasonry which has excited so many unjust suspicions of its innocence, is the secrecy which has been invariably observed respecting its peculiar mysteries, from the creation of the world to the present time. Our lectures enforce the practice by such arguments as these. 'Of all the arts which masons possess, the art of secrecy particularly distinguishes them. Taciturnity is a proof of wisdom; and is allowed to be of the utmost importance in the different transactions of life. The best writers have declared it to be an art of inestimable value: and that it is agreeable to the Deity himself, may be easily conceived from the glorious example which he gives, in concealing from mankind the secrets of his providence. The wisest of men cannot pry into the arcana of Heaven; nor can they divine to-day what to-morrow may bring forth.'"

That the art of commanding the tongue, is one of the first moral value, there can be no question; but all secret associations inculcate taciturnity as well as Freemasonry. Nor is taciturnity a proof of wisdom under all circumstances. Supposing the Freemasons to possess momentous truths (and it is the boast of these tracts that they do) in ethical or physical science, the wisdom of keeping them secret is dubious, and the morality of their plighted silence is still more open to stricture. It might even be questioned, whether the oath, or other engagement, under which a man obtains possession of knowledge of vast importance to his species, and by which he binds himself not to make his species partakers of it, is obligatory in *foro conscientie*. We do not say this to tempt any Freemason to break his vow, for, in truth, we have a shrewd opinion, that "the countless treasures" of the order, are not much more real than the golden pavements of El Dorado, or the ingots in Spenser's "house of riches."

Mr. Oliver, in his 'History of the Witham Lodge,' evinces a consciousness that the system which he upholds so zealously, is not in accordance with the character of the age, and he also appears to feel strongly, that hitherto the effects of Masonry have fallen lamentably short of what mankind is entitled to expect from an institution which professes to be the "Alma Mater of Literature," the "science of sciences," and the "Sister of Christianity." With the following extract we shall let the subject drop for the present:—

"In the present stirring times, it is a duty incumbent on the Lodges of Masons, dispersed as they are, not only throughout this kingdom, but also in every country under the canopy of Heaven, to show themselves to the world as being endowed with a corresponding activity in the performance of every moral and social duty. The world expects to see the blooming fruits of an institution which professes to investigate science, and make it conducive to the promotion of moral virtue."

OUR LIBRARY TABLE.

Familiar Explanation of Life Assurance, by Lewis Pocock.—An intelligently written account of the modes of assuring, and of the offices, with their tables, and a bibliography. This last, though not complete, is valuable, and will be more so a hundred years hence, when some stray investigator meets the book on a stall. All books on this subject sell, we believe; and Mr. Pocock's, over and above the interest of the subject, will please by the neat manner in which it is got up. The only thing we object to, is the defence of *commission*, which is asserted by many to be bribery. To this charge (there is no other, we believe,) Mr. Pocock replies, that directors are "almost compelled," by the frequency of the practice, to give commission, in "justice" to their proprietors. This is no place to argue the question, as to whether the commission given to those who bring business, is or is not bribery; but surely, Mr. Pocock's defence would amount to the admission, that when the agent of the ^{Tory} candidate is handing about sovereigns for votes, the agent of the ^{Tory} candidate is "almost compelled" to do the same, in "justice" to his employer. We should like to know, in the way of philosophical inquiry, out of all the knavish acts which are done, what per-centage is done upon "almost-compulsion," out of "justice" to the gainer's family.

Solutions of the Cambridge Problems for 1840-41, by J. A. Combe, B.A.—On such a book, we can only say that one or two solutions we have looked at, are rightly and neatly done, and that as, every one admits, the problem papers are valuable things for a student to try his strength upon, so the same problems with solutions are still more valuable for a reader who will try first, and look afterwards.

The Christian Diary.—This work consists of reflections on passages of Scripture for every day in the year. They probably satisfied the author as they

rose in his mind, but they are not likely to perform the same service for anybody else.

Conchologia Systematica, or a Complete System of Conchology, by Lovell Reeve, F.Z.S., &c. 4to. Part I.—IV.—With the exception of Wood's expensive 'Index Conchologicus,' we have had no modern work in which the classification of these beautiful productions has been worthily and systematically illustrated. It was therefore the object of Mr. Reeve to supply this deficiency; and the work before us is intended as a complete systematic arrangement of the Lepades and Conchiferous mollusca, founded upon their natural organization and habits, and extensively illustrated by figures of all the genera. Though the text has not any very high scientific claims, it is both interesting and instructive; and when we further mention, that each part contains about twenty-five plates, illustrating several subjects, and that these plates are executed by Mr. Sowerby, we have perhaps said enough to recommend the work to the student. It must, however, be observed, that many of the plates have appeared before, in other of Mr. Sowerby's works; but, from the great expense of collecting them, and the miscellaneous manner of their publication, many persons will, no doubt, gladly avail themselves of this select and classified portion, which also contains many original figures. There will, of course, be differences of opinion respecting the propriety of omitting some of the genera lately established by Mr. Gray and other conchologists, as well as respecting the variations which the author has proposed from the arrangement of Lamarck, which he has adopted as his basis; and we must confess, that where this is the case, the subject does not appear to us to have been sufficiently considered. We had, moreover, from the title of the work, hoped to have seen a complete system of Conchology carried down to species, a work necessary, in the present state of the science; whereas examples only are given under each genus, with their names and synonyms only; so that in the case of uncoloured copies of the work there is no clue to

the colours of the shells. We therefore suggest the propriety of publishing an appendix to the work, including the specific descriptions of the species figured, as well as their localities, which are most unaccountably omitted. The work, when completed, will form a valuable addition to our conchological library.

List of New Books.—The New Navy List, compiled by Charles Haultain, K.H., Part IX. 8vo. 6s. 6d.—The Accented Eton Latin Grammar, by T. W. C. Edwards, M.A. new edit. 12mo. 2s. 6d. cl.—Ellis's (W.) English Exercises, new edit. revised by the Rev. T. K. Arnold, edit. 12mo. 3s. 6d. bd.—Simson's Euclid, by Maynard, pocket edit. 12mo. 3s. 6d. bd.—Questions and Exercises, adapted to Hiley's English Grammar, progressively arranged, by Richard Hiley, new edit. 12mo. 3s. 6d.—Croly's (the Rev. Dr.) Index to the Tracts for the Times, 8vo. 3s. 6d.—Le Page's French School, Part II. 'Gift of Conversation,' new edit. 12mo. 3s. 6d. cl.—Tate's (W.) Modern Cambist, new edit. 12mo. 3s. 6d. cl.—Itinéraire de Paris à Jérusalem, or an Abridgement of Chateaubriand's Voyage, new edit. by N. Lambert, 12mo. 6s. 6d.—The Pocket Formulæ, by H. Beasley, new edit. 32mo. 3s. 6d. cl.—Lewis's Four Reformed Parliaments, 4s. 6d. cl.—Young's Arithmetic, 12mo. 3s. 6d. bd.; Key, 12mo. 4s. 6d.—Temugin, by the Author of Amram, &c. 3 vols. post 8vo. 31s. 6d. bds.—Sturges' (J.) Visit to the United States in 1841, 8vo. 7s. 6d.—Dunn and Crossley's Daily Lesson Book, No. IV. 12mo. 3s. 6d. cl.—The History of Italy and Switzerland, by Miss Julia Corner, 18mo. 3s. 6d. cl.—Garland's (Miss) Translation of Ovid's Epistles, post 8vo. 10s. cl.—Groffend's Materials for Latin Translation, by the Rev. T. K. Arnold, 8vo. 7s. 6d. cl.—Correspondence of Richard Bentley, D.D. Master of Trinity College, Cambridge, with Notes and Illustrations, 2 vols. 8vo. 21s. 2s. cl.—Williams's (Archdeacon) Homerus, Part I. 8vo. 10s. 6d. cl.—A Grammar of the English Language, by E. Del Mar, &c. 3s. 6d. cl.—Sintram and his Companions, a new translation, 12mo. 3s. 6d. cl.—Hillobrot's German Reading Lessons, 12mo. 6s. cl.—Ricord on Venereal, translated by Dr. Drummond, 8vo. 12s. cl.—Spackman's Statistical Tables of Great Britain, &c. 3s. 6d. cl.—Bentley's State of Education, Crime, &c. 12mo. 5s. cl.—Martin's Civil Costume of England, 4to. 21s. 6d. cl.—Prendeville's Milton's Paradise Lost, 8vo. 7s. 6d. cl.—Ellis on Insanity, 8vo. 3s. 6d. cl.—Baxter's Practical Works, 4 vols. imp. 8vo. 3s. 6d. cl.—Bayley's Practice of Piety, new edit. with Preface, by Grace Webster, 12mo. 3s. 6d. cl.—Connection of Sacred and Profane History, by D. Davidson, 24mo. 4s. 6d. cl.—The Chamber of Death, by the Rev. D. Smith, 24mo. 2s. 6d. hf-bd.—Evans's (the Rev. R. W.) Bishopric of Soul, &c. 6s. cl.

METEOROLOGICAL JOURNAL for JANUARY, kept by the Assistant Secretary, at the Apartments of the Royal Society,
BY ORDER OF THE PRESIDENT AND COUNCIL.

1842.	9 o'clock, A.M.			3 o'clock, P.M.			Dew Point at 9 A.M. deg. Fahr.	Diff. of Wet and Dry Bulb Ther.	External Thermometers.				Ratio in inches. Read off at 9 A.M.	Direction of the Wind at 9 A.M.	REMARKS.	
	Barometer uncorrected.		Att. Ther.	Barometer uncorrected.		Att. Ther.			Fahrenheit.		Self-registering					
	Flint Glass.	Crown Glass.		Flint Glass.	Crown Glass.				9 A.M.	3 P.M.	Lowest	Highest				
JAN.																
S 1	30.230	30.222	41.0	30.208	30.200	41.6	34	01.8	36.3	39.3	35.0	42.0		SE	Light clouds and wind throughout the day. Evening, Fine & starlight—sharp frost.	
2	30.192	30.184	39.2	30.120	30.112	39.3	33	02.2	34.7	37.7	33.3	40.7		N	Light fog and wind—sharp frost throughout the day. Evening, Overcast—slight rain.	
M 3	30.022	30.016	38.0	30.002	29.994	37.7	32	01.6	34.2	33.7	33.0	38.8		N	Fine—light clouds and fog throughout the day. Ev. Fine & starlight.	
T 4	29.944	29.936	34.3	29.982	29.974	35.3	28	00.9	30.3	33.0	28.2	34.5		N	Fine—light clouds—brisk wind—sharp frost throughout the day. Ev. Early part, snow—after part, starlight—sharp frost.	
W 5	30.050	30.044	35.0	30.048	30.042	36.3	30	frozen	32.7	36.3	30.6	34.0		W	A.M. Lt. cl. & wind. P.M. Cloudy—lt. wind. Ev. Overcast—snow.	
T 6	30.180	30.172	36.3	30.224	30.216	37.8	36	01.5	34.7	36.8	32.9	37.3		NW	A.M. Cloudy—brisk wind—thaw. P.M. Fine—light clouds—continued thaw. Evening, Cloudy—sharp frost.	
F 7	30.490	30.482	35.5	30.468	30.460	35.9	29	frozen	29.5	34.3	29.6	37.7		N	Fine—light clouds and wind—sharp frost throughout the day. Ev. Overcast—light snow—sharp frost.	
S 8	30.496	30.488	34.8	30.416	30.408	34.6	26	ditto	31.2	32.0	29.5	35.2		N	Fine—lt. clouds & wind—sharp frost throughout the day. Ev. Overcast—sharp frost.	
9	30.238	30.230	32.6	30.112	30.104	32.6	25	ditto	29.2	29.8	28.8	34.0		N	A.M. Lt. fog & wind—sharp frost. P.M. Overcast—lt. snow—sharp frost.	
M 10	30.128	30.120	32.6	30.068	30.060	33.0	23	ditto	30.3	31.7	28.8	31.0		N	Light fog & wind—sharp frost throughout the day. Ev. Overcast—sharp frost.	
T 11	30.002	29.996	34.0	30.014	30.006	35.0	30	01.9	33.8	35.3	30.4	34.5		S	A.M. Hazy—light wind—snow early. P.M. Cloudy—light wind & thaw. Evening, Cloudy—light snow.	
W 12	30.066	30.058	35.0	30.044	30.036	36.7	30	02.0	33.7	35.8	32.8	36.2	.075	S	A.M. Cloudy—light wind. P.M. Fine—light clouds and wind. Evening, Fine and starlight—frost.	
T 13	29.872	29.868	36.0	29.812	29.804	36.6	32	00.5	33.0	32.3	33.0	38.0		SSE	Overcast—snow—light wind throughout the day. Ev. The same.	
F 14	29.514	29.508	36.3	29.598	29.590	38.0	34	01.8	36.7	35.3	30.2	37.3	.091	S	A.M. Overcast—light wind and thaw. P.M. Fine—light clouds—continued thaw. Evening, Overcast—frost.	
S 15	29.948	29.942	37.3	29.976	29.968	38.0	32	02.0	34.2	38.2	32.5	37.7		SSE	Light fog and wind throughout the day. Ev. Fine and starlight.	
16	29.782	29.774	37.5	29.770	29.766	39.0	34	01.8	37.7	41.7	33.0	38.2	.022	SSE	A.M. Overcast—slight rain and wind. P.M. Fine—light clouds.	
M 17	30.072	30.064	37.8	30.156	30.148	40.0	34	02.2	36.7	41.8	34.3	42.4		SW	Ev. Early part, fine and moonlight—after part, overcast—deposition.	
T 18	30.380	30.372	37.3	30.416	30.408	37.4	32	01.4	30.6	33.3	30.3	42.6		W	Fine—light clouds & wind throughout the day. Evening, Fine and starlight—light fog.	
W 19	30.480	30.472	37.8	30.398	30.390	38.0	33	01.4	33.7	34.3	30.0	38.2		W	Light fog and wind, with sharp frost throughout the day. Evening, Overcast—light fog.	
T 20	30.174	30.166	36.3	30.094	30.086	37.4	33	02.3	33.4	35.4	29.3	34.6		S	Thick fog—thaw throughout the day. Ev. Thick fog—sharp frost.	
F 21	30.044	30.036	38.0	30.040	30.032	38.0	33	01.6	34.3	35.2	33.2	35.3		N	Overcast—light fog and wind throughout the day. Ev. The same.	
S 22	29.880	29.872	37.5	29.622	29.614	37.8	32	02.5	34.3	36.0	33.8	35.3		E	Lightly overcast—light snow, wind, and frost, throughout the day.	
23	29.240	29.234	37.3	29.362	29.356	38.0	32	02.2	32.4	35.2	32.3	38.8	.119	W	Fine—light clouds and wind—sharp frost throughout the day. Ev. Fine and starlight.	
M 24	29.846	29.840	33.8	29.828	29.820	33.9	27	00.8	28.7	32.7	27.3	36.2		W	Fine—light fog—sharp frost throughout the day. Evening, Cloudy.	
T 25	29.348	29.342	34.6	29.560	29.552	37.2	32	01.4	35.3	41.5	29.3	35.6	.091	W	A.M. Snow early—overcast—light rain & wind. P.M. Fine—light clouds. Evening, The same.	
W 26	29.446	29.440	36.7	29.112	29.104	39.3	33	01.8	39.3	44.0	33.0	41.8	.041	SE	A.M. Overcast—light rain—very high wind. P.M. Fine—light clouds—high wind. Evening, Moonlight—light clouds.	
T 27	29.678	29.670	39.6	29.786	29.778	40.8	34	02.8	38.4	43.8	37.6	44.6	.133	S var.	Fine—lt. clouds & wind throughout the day. Ev. Fine & moonlight.	
F 28	29.850	29.846	40.0	29.886	29.878	40.8	35	01.5	36.4	41.7	36.0	44.2		W	Fine—light clouds & wind throughout the day. Ev. Fine & starlight.	
S 29	29.990	29.982	39.0	30.036	30.024	40.0	35	01.8	36.0	41.5	33.2	42.3		W	A.M. Overcast—light fog and wind, with very slight rain. P.M. Overcast—light fog. Evening the same.	
30	30.262	30.254	39.8	30.260	30.254	41.5	35	01.7	36.7	39.0	35.6	41.7		NW	Light fog and wind throughout the day. Ev. Overcast—light fog.	
M 31	30.134	30.126	40.0	30.040	30.032	41.8	37	02.2	40.7	46.4	36.5	41.2		S	Overcast—light wind throughout the day. Ev. Overcast—light rain.	
MEAN.	29.999	29.992	36.8	29.983	29.975	37.7	32	01.7	34.2	36.9	32.0	38.1	.572			Sum. Mean Barometer corrected F. 29.980 .. 29.963 S. 29.973 .. 29.934

Note.—The daily observations are recorded just as they are read off from the scale, without the application of any correction whatever.

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METROPOLITAN IMPROVEMENT SOCIETY.

THIS Society goes on energetically, and therefore well. Another meeting was held on Saturday, when many gentlemen of weight and influence attended, and promised their active support.

Dr. Southwood Smith observed, that while he appreciated what had been done for the ornamental decoration of certain parts of the metropolis, the districts in which the poor chiefly resided had been comparatively neglected. As part of any general measure to be adopted, the Society could not too strongly impress upon Government the necessity of some steps being taken to check the fearful mortality which now prevailed in crowded neighbourhoods, where neither the light of the sun nor the air of heaven could penetrate, and where there was no drainage, or means of any description for removing the filth and refuse which accumulated in the streets. There were streets of the metropolis in which typhus fever raged all the year round; courts and alleys in which he had known fever in every house—indeed, in some instances, in every room of every house. This was not surprising; it was only matter of astonishment to those who knew the poisonous nature of malarial exhalations, that death did not sweep away every human being in the districts to which he alluded. The new thoroughfares required for commercial intercourse with the east and south of London, would alone do much to abate this alarming evil; and the Society would also effect much good if it would lend its support to a General Drainage Bill and Building Act, similar in principle, but improved in the detail, to the measures introduced last session by Lord Normanby.

Mr. Grey remarked, that houses were now allowed to be built, even in some of the new streets in progress, in direct violation of the principles which would be embodied in a good Building Act. Many of the new houses in Cateaton Street and Moorgate Street had neither back window nor back door, and must therefore, through deficient ventilation, be necessarily unhealthy.—Mr. Donaldson said, that the last Committee of the House of Commons on Metropolitan Improvements might have materially promoted the interests of the public, but it sat with closed doors, and no evidence was received that did not tend to forward some exclusively local object. Although, as Chairman of the Commissioners of Sewers for the Westminster Trust, he could have given important evidence, and was anxious to attend, from motives superior to those of idle curiosity, he was invariably refused admission.—Mr. Godwin alluded to the advantages which had resulted to many of the German towns from the appointment of Municipal Improvement Boards.—Dr. Bowring stated, that in Alexandria, through the exertions of a Municipal Improvement Board, the sanitary state of the European quarter had been rendered equal to any other city; while, in some parts of the same town, through the miasma by which the air was infected, the mortality was as great as 10 per cent. He thought the exertions of the present Society could not fail to be useful; and as several members of the present government were distinguished for their habits of business, there was some encouragement to hope that they might be induced to take up the subject on broad public grounds.—Mr. C. Fowler was only anxious that the public should distinctly understand that the members of this Society were not associated to promote any particular plan of improvement. Their first aim should be, to urge Government to employ fit and properly qualified persons for the task, with instructions to report on the subject to the House of Commons. Their second might be, to discuss the nature of that report, or the merits of any Drainage or Building Act, that might have a tendency to promote the same general object. The benefits which had arisen from the consolidation of turnpike trusts, and the abolition of the old system of watch and ward, showed the propriety of acting on sound and comprehensive principles.—A Provisional Working Committee was then appointed for the further organization of the Society.

RAMBLES IN BYE-WAYS—SWITZERLAND AND THE SWISS.

A CLOCK is scarcely a more common article of household furniture than a loom—at least in the north of Switzerland. Accordingly, I found a couple of looms in my host's house. In one was a fine striped muslin, and in the other a gingham.

Journeymen weavers are occasionally boarded in the farm houses for the purpose of weaving; but even then they frequently work out of doors as well; but the great bulk of the weaving is done by the families themselves, to fill up leisure hours, and for winter evenings' occupation. Weaving is not a separate trade; it is blended with agricultural employment. Neither are the weavers in direct communication with the manufacturers; they especially who work for the foreign markets, receive orders from a class of middlemen called *fabricants*, who contract with the manufacturers, or, more properly speaking, the merchants in the towns, to supply them with so many pieces of the goods they specify. The fabricant it is who employs the weavers, and he is far from communicative as to the price he pays them; and the manufacturer himself is generally quite ignorant of what the cost of the weaving of his goods has been. It is evident that the fabricant pockets a portion of the profits and wages, and makes his livelihood out of both parties. Where the weavers work only when it suits them, and where they live scattered all over the country, it would be difficult to manage matters without the aid of these fabricants. There seems, however, no reason why they should not adopt the same plan as that which I remember prevails in the north of Cumberland. At Carlisle, manufacturers give out work with tickets specifying the price they give, and which the agents must give to the weavers; many of whom live ten or fifteen miles off, on both sides of the Solway. The agents there act, however, more in the capacity of servants than of independent tradesmen, as in Switzerland. The net wages of the weavers, if measured in money, would scarcely average a shilling a day, take good and bad work together, even for twelve hours' labour per day. For little more however than half the value of the goods or money given for this ill-paid week's work, a journeyman can live. About 25 batz (3s.) will keep him well at the table of his master.

In my route towards Zürich, I called on rather a large proprietor (for Switzerland), to whom I had an introduction, and found him and his family at their 12 o'clock dinner, with the journeymen dining in the same room. In fact, the Swiss seem to live like one great family, rather than in the distinct relations of classes, demarcated and distanced by degrees of wealth and rank—at least, such seem the prevailing habits of the people in the democratic cantons, where neither rich nor poor are in any danger of the vices of Dives or the fare of Lazarus. This intermixture of classes is wonderfully divested of the offensive familiarities which would infallibly arise from it in less educated countries. Deferential respect is paid, perhaps, rather to age and moral station, than to mere affluence; but I have seldom witnessed any departure from a tone and manner of affectionate courtesy on the part of the poorer towards the higher classes. This may, however, be mainly attributed to the habitual and kindly consideration shown to the working classes by their superiors. Whether this results from a higher religious sense of the duty of doing to others as we would be done by,—whether from natural kindness,—or whether from a knowledge of the power possessed by each man, merely as a man, in a country where they assemble round the fountain in the market-place, and select their law-makers after their own free choice and judgment,—I know not; but, be it from love or be it from fear, certain is it that a kindly feeling is evinced by the employers to the employed in Northern Switzerland, of which few other countries afford an example.

In England, workmen and their masters are in general antagonism,—whether on wages or politics, there is more or less of feud, either silently nurtured or openly avowed, eternally existing between them, or at least between some large sections of them. In Switzerland, accordance and co-operation are the rule; schisms the exception. To a people so patriarchal and deeply enamoured of their pastoral habits and ancestral modes of life, cotton-mills were a sore trial, and an invasion hard to be borne. Hence, there arose sturdy resistance to the first inroad of machine power, a resistance cordially abetted by no inconsiderable body of the clergy and proprietors, to say nothing of the women, high and low, rich and poor, whose voices were raised with no

measured zeal against this desecration of their scenery, and still more against the introduction of factory morals and maladies into their quiet and healthful country. The evils of manufactures were exaggerated by fears and wrath. Nevertheless utilitarian looking masses of wall arose in the cantons of Argovia, Zürich, and St. Gall, staring rural indignation out of countenance with their four and five tiers of windows, and rearing their spiky chimnies in smoky triumph to the skies. Violence in two instances ensued; but a reaction soon took place. Each of the cantons had the good sense to limit by their respective regulations the duration of labour; and the priests and clergy took especial care to enforce the provisions for schooling. In fact, in the canton of Zürich, and, I believe, in others also, the clergy act as inspectors, and enforce a rigid adherence on the part of all mill-owners to the provisions of the local legislature. It is customary to set apart two half days for the education of all children under fourteen years of age.

When the people began to find that their children could really attend mules and spinning jennies without being either killed or maimed, and that their morals continued to depend much and mainly on the sort of education they themselves imported to them, the prejudice began to subside. Here and there lamentation remains over a change—because it is a change—in their ancient manners and household notions; and not altogether without show of reason, for where men were inclined to corrupt morals, undoubtedly facilities arose along with the mills. "We never had so much drinking," said a very old and excellent burgoemaster to me one day, as we passed a mill, "before those factories commenced;" and I believe it to be true, that the morals of the factory people are less pure than those of the pastoral population. M. Tschamer, of Berne, I found of the same opinion; and it is impossible to deny the relation between crowded intercourse and laxer morals.

I met with a Swiss artisan in one of my walks, who had himself lived first in a rural district, and who afterwards became a cotton spinner, and was then on his way home to the Canton de Vaud, to take possession of some few paternal acres, which his elder brother had ceased to occupy. He was shrewd and intelligent even for a Swiss; and after confirming the coincidence I have just named from his own experience and observation, he added, "I don't think it can be otherwise, and I do not think that Providence intended it should be otherwise, or that the temptations which factories present are any reason against them. If," he argued, "things are wrong, simply because they open the way to temptations, without regard to any other consideration, we ought all to live something like hermits, and as much apart as possible—in which state morals are likeliest to be pure." Mankind, he thought, however, had not only to provide for the wants of its increasing numbers, but was designed to advance in civilization and knowledge;—this, especially in a country where the soil was incapable of further cultivation, could only be done by aid of commerce and manufactures. The greater immorality of factories was no necessary evil; while their existence, on the contrary, was indispensable to the requirements of society. He assured me that such feelings and views were commonly entertained among the working classes, and were all but universally held on the subject. The artisans themselves, and the great body of the semi-agricultural weavers, also felt the question of machinery to be one of progress or no progress.

Most rapidly did the prejudices against machinery yield to the effect of reason on enlightened minds. The education of the Swiss is a main source of their prosperity. They are not contented with a stationary position, while the educated countries of Europe are yearly accumulating refinements and comforts around them. The Swiss do not increase their numbers fast, it is true; but in few countries are the requirements of the times growing more rapidly. For centuries past has the intelligence of the continent centered in Switzerland. It was the citadel of the Reformation; and the spirit of principle and thought has never departed from the country where it had its chief source, and where it has quietly dwelt and grown, despite the many fierce attacks from the feudal chivalry of neighbouring despotism. Isolated, how-

former collaborator, Dr. Lord, subsequently appointed by Burnes Political Agent in Kohistan, and killed in Nov. 1840 (*Athen.* No. 689), was one of the Mission. Sir Alexander's account of this mission—"Cabool in 1836-7-8"—is, we are happy to say, in the hands of Mr. Murray, and announced as preparing for immediate publication. In 1839, Sir Alexander was appointed Political Resident at Cabul. The brother of Sir Alexander, Lieut. Charles Burnes, as we have stated, perished with him. A singular incident, considering their simultaneous death, is mentioned in the *Bombay Times*—it appears, that in 1835, though they started by different routes, and at different periods, they arrived in India on the same day, and by the same vessel. Charles, the unhappy sharer of his fate at Cabul, had been appointed a cadet, and sailed from London on the 5th of February. Sir Alexander left England on the 5th of April, and proceeded through France and Egypt, and by the Red Sea packet. The vessels met when 200 miles out at sea, and the steamer having taken on board part of the passengers of the sailing vessel, the brothers, who had left England two months apart, sailed into the port of their common destination together.

OUR WEEKLY GOSSIP.

A motion was made, on Tuesday last, in the Vice Chancellor's Court, which cannot but be attended with important consequences to literature and literary men. It was made on behalf of Mr. Thomas Campbell, and to restrain Messrs. Scott & Geary from selling copies of a work called 'The Book of the Poets.' 'The Book of the Poets' is one of those numberless piratical volumes which issue every season from the press, under an infinite variety of fine and fanciful titles, all of which, however, freely translated, mean that the contents have been "conveyed," without a "with your leave" or "by your leave," from copyright works of living poets. The defendants, of course, could not deny the fact, but pleaded that their work was part of "a grand design" to illustrate the progress of poetry; that it contained specimens of all the poets of the nineteenth century; that such selections, so far from injuring the sale of Mr. Campbell's works, would promote it; and, lastly and specially, that "it was the custom of the trade!" Why, this lastly and specially is the very wrong of which the poets complain. The Vice Chancellor's judgment was, we rejoice to say, decisive, and may be comprised in a sentence:—"What has been done was against the right of the plaintiff;" as to the amount of injury, of that "he is best able to judge,"—we say, he is the only judge,—and he forthwith granted the injunction.

The following note will speak for itself:—

As some person is now employing his time in writing letters to many noblemen and gentlemen, in my name, soliciting subscriptions, liberty of dedication, &c., to a supposed publication of mine; will you allow me the opportunity of stating in your columns, that all such letters are *forgeries*. I am, &c.

B. W. PROCTER.

The principal musical event of the last ten days in Paris, was the production, at the *Opéra Comique*, of 'Le Duc d'Orléans,' by the indefatigable Scribe, and still fascinating Auber. The new opera is said to be a charming work, brilliant and piquant in the entanglement of its plot, and containing many of those delicious effects, the exclusive property of the composer, which none but the square-toe family of critics despise. Our pretty countrywoman, Madame Thillon, was the heroine. English and Irish voices are circulating all over the musical continent, and at a premium. Mr. Balfe has been one of the fashionable concert-singers of the Parisian carnival; and Mrs. A. Shaw, between two Italian engagements, has been making a foray into Germany, with brilliant success. To return to Paris—M. Berlioz has been giving a concert, in which, besides Beethoven's Triple Concerto, and Weber's 'Invitation to waltz,' scored for orchestra by him, he has been producing some new compositions: among others, a *reverie et caprice* for the violin with orchestra, which even his literary admirers do not know how better to commend than by declaring it to be totally unlike anything they ever heard before.—Two new operas are in preparation at *L'Académie*—one on the story of the Phantom-ship, by M. Dietsch, the clever chapel-master of St. Eustache—the other of Sir Walter

Scott's 'Fair Maid of Perth,' by M. Adolphe Adam.—M. Cherubini, full of years and honours, has resigned his situation at the *Conservatoire*.

BRITISH INSTITUTION, PAUL MALL.
The Gallery for the EXHIBITION and SALE of the Works of BRITISH ARTISTS is open DAILY, from Ten in the Morning till Five in the Evening. Admission, 1s.; Catalogue, 1s.
WILLIAM BARNARD, Keeper.

- MEETINGS FOR THE ENSUING WEEK.
- SAT. Westminster Medical Society, 8 o'clock, P.M.
 - Botanical Society, 4.
 - Mon. Geographical Society, 4 p. 8.
 - Institute of British Architects, 8.—'On the Application of the higher Branches of Painting, especially in Fresco, to Architectural Decoration,' by E. T. Parris, Esq.
 - Royal Academy, 8.—Sculpture.
 - Tues. Horticultural Society, 2.
 - Institution of Civil Engineers, 8.—'On the Mode practised in India for obtaining Solid Foundations in Sandy Soils,' by Capt. Goodwyn, R.E.—'Description of Chelson Meadow Sluice,' by T. Budd.—'Holborn Hill, and the Plans for its Improvement,' by J. Furner.—'An Historical Account of Copper Sheathing for Vessels,' by J. J. Wilkinson.
 - Linnean Society, 8.—Election of Librarian.
 - Chemical Society, 8.
 - Microscopical Society.—Anniversary.
 - Wed. Society of Arts, 8.
 - Microscopical Society, 8.
 - College of Physicians, 8.—Croonian Lecture.
 - Thurs. Royal Society, 4 p. 8.
 - Society of Antiquaries, 8.
 - Royal Academy.—Painting.
 - Fri. Geological Society, 1.—Anniversary.
 - Royal Institution, 4 p. 8.—'On the Art of Forming Moulds, and Casting Gems, Medals, and other Small Objects in Plaster of Paris and Sulphur,' by Mr. J. Williams.
 - Botanical Society, 8.
 - College of Physicians, 8.—Croonian Lecture.

MUSIC AND THE DRAMA

HANOVER SQUARE ROOMS.

THE QUARTETT CONCERTS, conducted by Messrs. BLAGROVE, GATTE, DANDO, and LUCAS, will take place on the following FRIDAY EVENINGS, Feb. 18th, March 4th and 18th, April 1st, 15th, and 29th, to commence at Half-past Eight o'clock. At the First Concert, on FRIDAY EVENING NEXT, Mad. Caradori, Mad. Dulcken, and Mr. Lindley, will perform; and at the Second, (March 4th), Miss Adelaide Kemble. Bills, containing further particulars, may be seen at the Music-shops. Tickets, for the Series, 1l. 1s. 6d. each; for the first Four Concerts, 1l. 1s. each; to admit Three Persons to any one Concert, 18s. each; and Single 7s. each,—may be obtained of the Conductors; of Cramer & Co. Regent-street; Colnards', Cheap-side; and Chappell & Co. Bond-street.

MADAME CARADORI ALLAN AND MISS ADELAIDE KEMBLE.
MR. JOSEPH HAIIGH has the honour to announce to the Nobility, Gentry, his Friends, and Pupils that his FIRST GRAND CONCERT will take place at the QUEEN'S CONCERT ROOMS, Hanover-square, on FRIDAY EVENING, March 11th, on which occasion he will be assisted by the above-named eminent artists, and also by other distinguished talent, Vocal and Instrumental. Leader, Mr. F. Cramer; Conductor, Mr. G. F. Harris. Further particulars in future advertisements. Applications for Tickets to be made to Mr. Joseph Haiigh, 52, Bernard-street, Russell-square, and all the principal Music-sellers.

DRURY LANE.—The first performance of Mr. Stanfield's 'Acis and Galatea' to the text of Gay and Shelley, and to music adapted from Handel's *Serenata*, and concocted by *Anonymous*, cannot be passed over briefly, whether as regards its brilliant success, or the influences on the progress of art which it is calculated to exercise. Let it be thought that our invention has been busy in marshalling the several contributors to this stage-triumph, we will quote Mr. Macready's announcement.—"In aid of the endeavour to establish on the ENGLISH STAGE the WORKS of the GREATEST COMPOSERS of the ENGLISH SCHOOL of Music".... (Poor Handel! "how gut he there?") the play-bills promise, what?—a capable *Galatea*?—a gentle *Acis*?—a redoubtable *Polyphemus*?—a numerous orchestra?—a well-trained chorus?—No, they declare that "the pencil of

MR. STANFIELD, R.A.," has been "engaged to furnish the SCENIC ILLUSTRATIONS." Now we cannot but think that the promise of the manager's prospectus, to abstain from "empirical announcements," is here, in some degree, departed from. Let us not be misunderstood. We have never held with those formalists, who, denying to one art such aid as is to be derived from its sisters, would have Shakspeare played with the old sign-boards (not scenes) of the Globe and Fortune. But when, for the sake of scenery and decoration, the poet or the musician is postponed—whatever be the immediate effect on the public, such a transposition must be denounced as irreverent and dangerous. Ere, however, we show how grievously Handel has been maltreated at Drury Lane, we must heartily praise Mr. Stanfield's 'Acis' as a spectacle without peer in our English experiences. Every scene is a pic-

turesque and poetical dream. The first is a moonlit sea shore, with the waves ebbing and flowing; the second a glimpse of the Sicilian *campagna*, with a rich vine-trellised foreground, and Etna in the distance; the third a wood of broad-topped columnar pine-trees, with a waterfall gleaming behind them; the fourth, a temple of Neptune. Nor must we forget the drop-curtain displayed by way of prologue. Then, too, from first to last, the grouping of the beings that people this Arcady is in the highest and most refined taste. The Sicilian shepherds, whether linked in their choral dances, or reclining in listless enjoyment of the bright sunshine, and the vine-clusters dropping odours, might have come forth from one of Poussin's richest landscapes. What an effect, too, is that, where to Handel's stupendous chorus, 'Wretched Lovers!' the outstretched arms and cowering figures of the revellers surprised by the approach of *Polyphemus*, exhibit the workings of Terror upon a helpless multitude! The arrangement and action of this chorus ought to mark a new period in our operatic performances. The only blots on this exquisite spectacle are the masks of *Polyphemus* and his comrades, which, even were they classically true, are too disgusting to be allowed to remain. In fact, the presence of any Cyclopean attendants is hardly required; while the passage preceding their exit, where the grim pair terrify the jovial shepherd who strolls in, "listening to his sweet pipings," is a gratuitous piece of buffoonery.

Having given the highest honours to Mr. Stanfield, we are now to speak of the performance as a musical representation. Here, alas! are faults calling for the severest animadversion; because faults of presumption. In the first place, the additions made to the instrumental score are gross and noisy. Trombones braying throughout the whole of one of Handel's overtures, may serve, as they did this day week, to conceal the slovenliness of the violins, and the inexactitude of the pair of oboes, which ought to move like one; but as concealing the main features of the composition, they are objectionable, and in the worst taste. We admit of no additional accompaniments to Handel, save such as are added by a Mozart. But this piece of audacity is a mere trifle; for, suspending the joyously pastoral, 'O the pleasures of the plains,' into which the overture melts, a new scene is interpolated, to give scope to Mr. Stanfield's sea-shore effects. The words of this are from Shelley's 'Prometheus,' the music by *Anonymous*; the words having about as much business where they are, as Manfred's address to the Witch of the Alps would have if stuck into the 'Midsummer Night's Dream';—the music, as an Adelphi curtain-tune poked in between the symphony and the vocal part of Beethoven's 'Prisoners' Chorus.' Once more, the entire effect of the work is spoiled by the substitution of a *contralto* for a tenor voice. Gracefully as Miss P. Horton steps the stage, her grace is a small compensation for the ineffectiveness of the duet 'Happy we!' and that still more admirable trio, 'The flocks shall leave the mountains;' or for the monotony of colour given to all her songs by inevitable transposition. 'Love sounds the alarm'—in its original trumpet-key how brilliant!—is here only a trifle bolder than the languishing 'Love in her eyes sits playing.' It is lamentable, too, to hear an agreeable voice taxed and strained to perform tasks, the impossibility of which is only made the more evident by the zeal and spirit of the actress. In spite of the limited powers of his organ, Mr. Allen's *Damon* is the best musical performance of the evening; and that it tells as such upon an audience with whom all the other singers are far greater favourites, ought to be a hint to Mr. Macready. Miss *Romer's Galatea* is mouthing, heavy, and ungraceful. Not a touch of the fine poetical spirit which has presided over the getting up of the piece has reached her,—not a shade of that finished elegance which such melodies as 'Hush, ye pretty warbling choir,' and 'Heart, the seat of soft delight!' demand. Her voice is superb; but we fear, as a singer, she is past amendment. The *Polyphemus* of Mr. Phillips is fairly sung; but when we say, that, while listening to *Damon* this day week, he all but laid his thumb to his nose, after the polite fashion of the New Cut, we have indicated the amount of classicity in his conception of the part. The chorus is excellent: the orchestra less satisfactory,—which is inexcusable, from the great eagerness of the music.

We have devoted so much space to the interventions between Handel and the public, sanctioned by those whose aim is stated to be "his establishment on the stage," that we must defer a remark or two on the classical work so unfairly treated. Should the popularity of this *olla* tempt the musical council of Drury Lane to associate other of the Master's secular compositions with scenic illustrations (for 'Time and Truth,' and 'The Choice of Hercules,' and 'Alexander's Feast,' are all well worthy of their consideration), we trust they will respect their mighty Poet more, and mistrust their public less. The restorer of Drama ought not to be the corrupter of Music!

A lively and stirring petite comedy in two acts, 'The Prisoners of War,' by Mr. Douglas Jerrold, followed the second representation of 'Acis and Galatea' on Tuesday, and the somewhat boisterous vivacity of the performers, together with the quick succession of jests, alternated with some effective melo-dramatic pathos, supplied the audience with a constant stimulus to laughter, or sympathy, as the mirthful or sorrowful predominated. Mr. Anderson and Miss Fortescue are a pair of lovers secretly wedded, and at the mercy of the young lady's father, a hearty but positive old admiral, personated by Mr. Phelps; and Mr. and Mrs. Keeley are a cockney brother and sister, he bragging about England and blowing the flute, she sighing for a sailor and reading romances: then there are a couple of rival landladies cutting the cards for an English lodger, a tall Captain of gendarmerie, who coops up the whole party in prison, a French Jew usurer, and a villainous merchant, each and all cleverly personated. The scene in front of the café, with the idlers lounging in and out, the *salle à manger* of the boarding-house, and the prison with its noisy inmates planning an escape, are characteristic and animated.

A line or two must be added, on a far different topic. We cannot delay expressing our heartiest sympathy in Mr. Macready's honest and courageous efforts to take away a reproach from the Drama, by purifying her temple. Whatever be the result of this endeavour to ensure the respectability of his audience, no one that withholds from it his mite of encouragement and approval, will henceforth have a right to complain of the severe moralists who denounce his favourite Art, because of the uses to which its places of exhibition have been permitted to minister.

COVENT GARDEN.—Mr. Bourcicault's new comedy 'The Irish Heiress,' is another example of the sort of drama indicated in speaking last week of Mr. Bell's comedy of 'Marriage,' and we need not characterize it further. As an acting play, 'The Irish Heiress' has far less stage effectiveness than 'London Assurance,' without any more solid merit: that audacious effort carried the town as by a *coup de main*. The audience who were drawn to witness this second attempt, determined not to be taken by surprise, though willing to be pleased, had there been anything to stimulate or amuse them; but there was not. 'The Irish Heiress' is not destitute of smart and pointed dialogue, but is devoid of interest; and its satire of the follies and vices of the time is ineffective, from the absence of a definite and well-directed aim. Levity and profligacy are exhibited rather than exposed; the picture of fashionable life may be true, but it is unpleasant to look upon, and it neither amuses the beholders nor excites their indignation. While looking on, and listening to the doings and sayings of the *dramatis personæ* who occupied the elegant suite of apartments into which the stage of Covent Garden was turned for the occasion, the spectator only felt conscious of having got among a set of worthless people, and desirous of quitting their company; which was not so lively as to make him forget their want of principle in their entertaining qualities. *Miss Merriam*, the 'Irish Heiress,' an unsophisticated young lady, fresh from the "Emerald Isle," and her guardian, *Lord William Darenty*, an old English country gentleman, equally strange to the metropolis, are the virtuous foils to the dissipated personages of London society. To these, however, they accommodate themselves so well, that the brogue of the lady and the baggy dress of the nobleman are the only apparent points of difference. Indeed, *Lord William*, though lately married to a gay young wife, is suspected of flirting with *Miss Merriam*, and even

of having another wife living; while the "wild Irish girl" talks of duelling and fox-hunting with the gusto of a hot-blooded squire, and thinks none the worse of her lover, *Mr. Percy Ardent*, for insulting her by a base proposal and offensive conduct when in a state of intoxication. The model of modern men of fashion, *Sir William Stanmore*, is a profligate of the most despicable kind, who, having deluded a woman by a mock ceremony, endeavours to desert her and his two children, as a preliminary to marrying *Miss Merriam*, when the discovery of his own illegitimacy proves her to be heiress to his possessions;—the victim of the intended fraud turns out to be the illegitimate daughter of the roguish lawyer who made the discovery of *Sir William's* illegitimacy, and who is employed to get rid of her; and his legal acuteness enables him to perceive that the supposed fictitious marriage is valid. Lord William Darenty, who declaims against evening breakfasts and nocturnal visits, bare necks, waltzing, and scandal, is addicted to drinking and swearing, and makes himself ridiculous by marrying a young wife, whom he is jealous of, and cannot control. *Farren's* excellent acting of this character brings out its good points forcibly, and glosses over its defects, but the inconsistencies are not to be got rid of: the scenes between him and Mrs. Nisbett as *Lady Darenty*, are admirable on both sides, though they remind one of those between *Sir Peter* and *Lady Teazle*. *Madame Vestris* as the *Irish Heiress*, has caught the brogue, though not the prettiest ever heard from the lips of a lady; and her rival suitors, Messrs. G. Vandenhoff and C. Mathews, are a couple of gentlemen, in appearance and manner at least. Mrs. Orger as *Mrs. Bolton Comfort*, a mischief-making woman of fashion, a more bustling and vehement Mrs. Candour, seems to breathe a sirocco of slanderous insinuations; and *Harley* as *Major Fuss*, a puzzle-pated busy-body, whirls about in a state of perpetual giddiness. Mr. Wigan looks and speaks the part of a French valet to the life. The scenic appointments are perfect in completeness and elegance, to the minutest point of propriety: the lighted conservatory overlooking the Thames at Fulham with a moonlight effect, is a brilliant scene, and tastefully designed.

ST. JAMES'S THEATRE.—*French Plays*.—That the lessee of this showy little theatre counts upon private support, rather than public sympathy, may be inferred from the strange disregard of the comfort of the general audience manifest in his arrangements. A few squeezed-up benches serve by way of pit: the narrow upper boxes are so crammed with chairs, that No. 25 must perforce sit half upon the knee of No. 26; above these is a gallery, whence a fair bird's eye view may be taken of the capital wigs of the *corps*, and where the least possible amount of Molière's wit or Scibbe's humour ascends to the ear. Reviewing these conditions, which will this spring make French play-going a penance, not a pleasure, to all save the subscribers, how is it possible to avoid wistfully remembering the comfortable theatres of the Boulevards! where every limb has room to shake with laughter, and every point, be it even whispered, comes home to the listener; and where the excellent performers whom Mr. Mitchell has spread over his season, are presented to us, not in ones or twos, but in whole galaxies. While we are growling, we may as well add, that an English audience, which is generally not superabundant in "life, manners, or conversation," is never so loquacious as at a French play. Molière is not quite so easy for the majority to follow as Morton or Moncrieff; the majority, therefore, amuses itself by home gossip. In our neighbourhood, at least, "the rank and fashion" of the private boxes was so loudly rehearsed, as to make the drama in progress on the stage—spoken by natural unstrained French voices—an accessory, not a principal part of the entertainment.

With all these drawbacks, to look at and listen to M. Perlet was a treat of the very highest order. His great effect was made in 'Le Bourgeois Gentilhomme,' though we suspect he was more generally relished in the lively after-piece, 'L'Ambassadeur,' which followed. According to preconceived notions, which connect obesity and obtuseness, Nature has fitted M. Perlet but unkindly for the part of *Monsieur Jourdain*. Besides the meagreness of a *Frontin*, our actor owns, also, *Frontin's* cunning and subtlety of

visage: the eye which watches everything while it sees nothing, the mouth whose very fixity is meaning. Thus we might have a more stolid 'Bourgeois Gentilhomme,' though a finer reading of the character is impossible. Under the current of his hopeless ignorance, his besotted admiration of 'les personnes de qualité,' M. Perlet insinuates a sly complacent self-conceit, natural, nay, we will say, indispensable, to the burgher who has ambition enough to agonize after gentility. Clever as is the master of philosophy, M. Perlet's *Mons. Jourdain* knows a trick or two himself: evades direct confessions of ignorance (as he thinks) when he sagaciously chooses the alphabet as most consonant to his natural tastes of all the sciences. Then, too, who cannot see that, in spite of his double-bending humility to *Dorante*, the old shopkeeper feels that a bargain is a bargain, and that in being spoken of in the King's chamber he is making a rich investment of capital? The manner in which this idea is wrought out by M. Perlet is a study to every one concerned with the stage. Not a tone exaggerated, not a single position *set*, not a look is thrown to the audience from among the twinklings of cunning imbecility which his eyes emit, whether wandering over the pattern of his "branched gown," or contemplating his homely wife: and yet not one of Molière's diamond words is lost. Why have we so little like this?—so few actors who will dare to be natural, and remember that pumped-up passion and hysterical high spirits are to be seen in Bedlam, perhaps, but never in the real *tragi-comedy* of life? We could fill an *Athenæum* with praise of this great actor, whom it is pleasure and instruction to see once again; but must stop, when we have commended the management for a more careful and tasteful production of the pieces performed on Monday than we recollect at a London French play. The other members of his company are not Perlets, but they do not disgrace that master-artist: what a contrast to the wretched crew who could not make the Rachel ridiculous last spring! Of *Mdlle. Forget* we shall have other opportunities of speaking.

TO ARTISTS AND AMATEURS.—The COURT JOURNAL of this day contains a SUPPLEMENTARY SHEET (gratis), devoted to the Exhibition of PAINTINGS in the BRITISH INSTITUTION, in order that it may give no Art a fuller, more critical, and more important attention than has been usual to do from the limited space commonly assigned to such subjects.—Forwarded by all Booksellers and Newsmen postage free.—Publisher, 19, Catherine-street, Strand.

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